

PROCEEDINGS

48th Annual Convention



May 21 - 25, 1995

**Kutsher's
Country Club,
Monticello, New York**

**Edited by
Charles Heller**

Cantors Assembly
Jewish Theological Seminary of America
3080 Broadway New York, New York 10027-4649



Sunday, May 21

3:00 P.M.

Registration/Convention Desk

Convention exhibits/Upper Lobby Alcove

Display of Jewish music, art, synagogue and personal ritual objects, books, records/tapes, educational material.

Exhibits will be open daily

5:30 P.M.

Evening Services/Sportsmen's Room

Minha: Hazzan Mark Goldman, Rochester, NY

Maariv: Hazzan Sam Weiss, Baltimore, MD

6:30 P.M.

Opening Banquet/Main Dining Room

Hazzan Robert Kieval, Rockville, MD; Convention Chair

Hava Nashir/Birkat Hamazon:

Hazzan Arthur and Evette Katlin, Lawrenceville, NJ

Greetings: Rabbi Morton Leifman, Dean

Cantors Institute, Jewish Theological Seminary of America

Sefirat Ha-Omer: Hazzan Sam Weiss, Baltimore, MD

8:30 P.M.

Hazzanim in Concert

The Next Generation/Stardust Room

Hazzan **Rebecca Carmi**, Palm Desert, CA

Hazzan **Perry Fine**, South Orange, NJ

Hazzan **Raphael Frieder**, Great Neck, NY

Hazzan **Kimberly Lewison Komrad**, Bowie, MD

Hazzan **Judith Meyersberg**, Santa Ana, CA

Hazzan **Israel Singer**, Englewood, NJ

Accompanist: Joyce Rosenzweig

Monday, May 22

8:00 A.M.

Shaharit Traditional/Sportsmen's Room
Hazzan Martin Goldstein, Denver, CO
Baal Keriah: Hazzan Ahron Abraham, Wilkes Barre, PA

Shaharit Egalitarian/Gold Room
Hazzan Shira Belfer, New Bedford, MA
Baalat Keriah: Deborah Togut, NY

9:00 A.M.

Breakfast/Main Dining Room

10:00 A.M.

A. Baal Tefilah Institute/Gold Room
Instructor: Hazzan Pinchas Spiro, Des Moines, IA
A course for persons who would like to up-grade their skills as a lay prayer leader. The text will be the newly published Volume V of the Baal Tefillah series, "The Shabbat Service for Youth Congregations", which includes the entire Sabbath liturgy from Kabbalat Shabbat through Musaf.

B. "Josef Schmidt-A Shooting Star"/Sportsmen's Room
Chair: Hazzan Chaim Najman, Southfield, MI
In another of his series on the history of European Hazzanut, Akivah Zimmerman, renowned musicologist and chronicler of Hazzanut, will offer a retrospective, including film and recordings on the life of Joseph Schmidt (1904-1942) cantor, opera recording and film star of the first quarter of the 20th century.

11:00 A.M.

Workshop/Sportsmen's Room
Chair: Hazzan Jeffrey Myers, Massapequa, NY
"Hazzan - Net": The Hazzan Enters the Computer Age
Hazzan Sheldon Levin, Philadelphia, PA



Monday, May 22

12:00 P.M.

Shabbat Musaf Practicum/Sportsmen's Room
"Sing-A-Long with Hazzan Paul Zim"

A new approach to the Shabbat Musaf Service
Hazzan Sheldon Levin, Accompanist

1:00 P.M.

Lunch/Win Dining Room

2:00 P.M.

Cantors Institute Alumni Association Meeting/Gold Room

3:00 P.M.

Hazzan in Recital/Stardust Room

Hazzan Alberto Mizrahi, Chicago, IL

A rare opportunity to hear this distinguished hazzan and concert artist in a full recital.

Accompanist: Michael Recchiuti

4:15 P.M.

New Music Read Through/Sportsmen's Room

Dr. Judith Tischler, Director and Senior Editor

Transcontinental Music

Choir under the direction of Joel Caplan, West Caldwell, NJ .

5:45 P.M.

Evening Services/Sportsmen's Room

Minha: Hazzan Gregory Yaroslav, San Bernardino, CA

Maariv: Hazzan Joseph Ness, West Hartford, CT

Memorial To Departed Colleagues

Hesped: Hazzan Ivan Perlman, Boca Raton, FL

El Malei Rachamim: Hazzan Richard Nadel, Springfield, NJ

Monday, May 22

7:00 P.M.

Dinner/Main Dining Room

Chair: Hazzan Howard Glantz, Farmington Hills, MI

Hava Nashir/Blirkat Hamazon:

Hazzan Farid Dardashti, Baltimore, MD

Hazzan David Propis, Houston, TX

Presentation of Josef Shlisky Archive:

in memory of Hazzan Josef Shlisky, by grandsons Matthew
and Ronald and son, Norman Shlisky

Presented by Hazzan Simon Bergman

Sefirat Haomer: Hazzan Joseph Ness, West Hartford, CT

8:30 P.M.

Concert:

From: "The Words of Samuel Rosenbaum"/Stardust Room

A Bouquet of Yiddish Folksongs

Well known Yiddish folksongs in original English settings with
contemporary musical arrangements for chorus by
Abraham Ellstein.

The Last Judgement

An oratorio based on the Y.L. Peretz classic short story,

● ontshe Shveig."

Music by Lazar Weiner

Hazzan Isaac Goodfriend, Baritone, Atlanta, GA

Gayna Sauler Kieval, Soprano, Rockville, MD

Hazzan Corey Winter, Tenor, San Francisco, CA

Convention Chorus, Conductor: Hazzan JoAnn Rice

Hazzan Samuel Rosenbaum, Narrator

Accompanist: Joyce Rosenzweig

11:30 P.M.

Promenade Concert/Marquis Lounge

Master of Ceremonies: Hazzan Herschel Fox, Encino, CA

Accompanist: Tova Marcos

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Tuesday, May 23

8:00 A.M.

Shaharit Traditional/Sportsmen's Room

Hazzan Ivor Licherman, Tuscon, AZ

Shaharit Egalitarian/GoldRoom

Hazzan Pinchas Spiro, Des Moines, IA

Both Minyanim will join together in Sportsmen's Room for:

D'var Torah: Rabbi Philip Kieval

9:00 A.M.

Breakfast/MainDining Room

10:00A.M.

Workshop: Baal Tefillah Institute/Gold Room

Instructor: Hazzan Morton Kula, Boca Raton, FL

48th Annual Meeting/Stardust Room

(Closed session; members and spouses only)

Presiding: Hazzan Stephen J. Stein, President

Induction of New Members:

Hazzan Kurt Silberman, Chair, Membership Committee

Ofer Bamoy, Cesar Jose Belinsky", Chere Campbell, Rebecca Carmi, Don Croll, Yaakov Ephron', Larry B. Goller', Joel Licherman", Israel D. Mann, Abraham Mehler, Henrique Ozer-Bass'. Chaim Rothstein, Bruce Siegel, Scott Simon

· Cantors Institute Graduate

.. International Member

Presentation of Commissions to:

David Barash, Carol Chesler, Mark E. Childs, Edward Cohen, Meir D'vir, Perry Fine, Yael Fishman, Moshe Friedler, Adam Goldstein, Grigory Groysman, Adira Klein, Elan Mamber, Daniel Marmors Bein, Marla Novick, Simcha Prombaum, Elliot Rosenbaum, Richard Schwartz, David Schiff, Israel Singer, Simon Spiro, Boaz Tarsi, Josee Wolff, Paul Zim

Report on the Israel Convention 1996:

Hazzan Solomon Mendelson

Report of the Nominations Committee: **Hazzan Nathan Lam**
Elections

Tuesday, May 23

11:15 A.M.

Annual Report of Executive Vice President/Stardust Room
(Non-members are invited to attend)

"The American Synagogue: A Work in Progress"
An exploration of the rapidly evolving nature of faith, prayer
choices, and Hazzanut.
Hazzan Samuel Rosenbaum

11:45 A.M.

Panel Discussion/Stardust Room
Prayer, Music, Liturgy and Faith at the Century's Close

Panelists:

Hazzan Paul Kowarsky, Toronto Canada
Hazzan Nathan Lam, Los Angeles, CA
Hazzan Abraham Lubin, Bethesda, MD
Hazzan Melvin Luterman, Baltimore, MD
Rabbi Joel Myers, Executive Vice President, Rabbinical Assembly
Rabbi Allan Silverstein, President, Rabbinical Assembly

Facilitator: Hazzan Samuel Rosenbaum

Questions from the floor

1:30 P.M.

Lunch/Main Dining Room

2:45 P.M.

Minha/Sportsmen's Room
Hazzan Adam Goldstein, E. Rockaway, NY

3:00P.M.

Workshop: Master Class in Yiddish Song/Sprtsmen's Room
Chair: Hazzan Robert Kieval, Rockville, MD
Hazzan Isaac Goodfriend, Atlanta, GA

Participants: Michelle Rubin, Larry Goller,
Joshua Gluckstem-Reiss, Henrique Ozur-Bass

Accompanist: Joyce Rosenzweig



Tuesday, May 23

5:45 P.M.

Maariv/Stardust Room

Hazzan Nathan Lam, Los Angeles, CA

Installation of newly elected officers and members of the Executive Council

Installing Officer: Hazzan Nathan Lam, Los Angeles, CA

President's Response: **Hazzan Abraham Lubin, Bethesda, MD**

7:00 P.M.

Dinner/Main Dining Room

Chair: Hazzan Joseph Gole, Los Angeles, CA

Hava Nashir/Birkat Hamazon:

Hazzan Sol Zim, Hollis Hills, NY

Hazzan Elaine Shapiro, Delray Beach, FL

Presentation of President's Plaque

Hazzan Samuel Rosenbaum

Response: **Hazzan Stephen J. Stein**

Kavod Award Presentation:

To: **Hazzan Isaac Goodfriend, Ahavat Achim Congregation, Atlanta, GA**

Sefirat Haomer: **Hazzan Nathan Lam, Los Angeles, CA**

8:30 P.M.

Off Broadway Show "That's Life!"/Stardust Room

10:30 P.M.

late Show/ Stardust Room

Simon Spiro 'Live in Concert' '95

Wednesday, May 24

8:00 A.M.

Shaharit Tradition&Sportsmen's Room
Hazzan Ira Bigeleisen, N. Hollywood, CA

Shaharit Egalitarian/Gold Room
Hazzan Daniel Green, Toms River, NJ

Both Minyanim join together/Sportsmen's Room
D'var Torah: Rabbi Philip Kieval

9:00 A.M.

Breakfast/Main Dining Room

10:00 A.M.

Baal T'fillah Institute/Gold Room
Instructor: Hazzan Robert Schen, Natick, MA

Workshop A:

From The Creativity of Herman Zalis/Sportsmen's Room
Hazzan Charles B. Bloch, New York, NY
Hazzan Louis Danto, Downsview, Ontario
Convention Chorus
Conductor: Matthew Lazar
Accompanist: Tova Marcos

11:15 A.M.

Workshop B:

Composers Roundtable/Sportsmen's Room
Debbie Friedman, Los Angeles, CA
Hazzan Sol Zim, New York, NY
Hazzan Charles Davidson, Elkins Park, PA

Moderator: Hazzan Jacob Mendelson, White Plains, NY

1:30 P.M.

Lunch/Main Dining Room



Wednesday, May 24

3:00 P.M.

Workshop: The Hazzan as Composer/Stardust Room
Chair: Hazzan Benjamin Maissner, Toronto, Ontario

From the works of Hazzan Paul Kowarsky

Participants:

Hazzan Paul Kowarsky, Toronto, Ontario
Hazzan David Lefkowitz, New York, NY
Hazzan Benjamin Maissner, Toronto, Ontario
Hazzan Hesh Mayersdorf, Downsview, Ontario
Hazzan Efraim Sapir, Willowdale, Ontario
Convention Chorus
Conductor: Hazzan Benjamin Maissner
Accompanist: Hazzan JoAnn Rice

'Shirat Shabbat'

A Shabbat Morning Service by Hazzan Jerome B. Kopmar
Hazzan David Feuer, Palm Beach, FL
Convention Chorus
Conductor: Matthew Lazar
Accompanist: Tova Marcos

5:45 P.M.

Minha/StardustRoom
Hazzan Howard Glantz, Farmington Hills, MI

Maariv/Convention Synagogue
Hazzan Jeffrey Nadel, Potomac, MD
Convention Choir
Conductor: Hazzan Richard Nadel

6:45 P.M.

A Holocaust Observance/Stardust Room

Excerpts from the oratorio "Yizkor"

Music by: Sholom Secunda
Text by: Hazzan Samuel Rosenbaum

Participants:

Bianca Sauler Bergman, Soprano, Neponsit, NY
Hazzan Melvin Luterman, Tenor, Baltimore, MD
Hazzan Stephen Texon, Baritone, Aventura, FL
Convention Chorus
Conductor: Hazzan JoAnn Rice
Accompanist: Joyce Rosenzweig

Eil Malei Rachamim: Hazzan David Propis, Houston, TX

Wednesday, May 24

7:15 P.M.

Dinner/Main Dining Room

Chair: Hazzan Abraham Lubin, Bethesda, MD

Hava Nashir/Birkat Hamazon

Hazzan Shabtai Ackerman, Deerfield Beach, FL

Hazzan Charles B. Bloch, New York, NY

Hazzan Louis Klein, W. Bloomfield, MI

Hazzan Larry Vieder, Farmington Hills, MI

Tribute to Hazzan Moshe Ganchoff on his 90th Birthday

Sefirat Haomer: Hazzan Jeffrey Nadel, Potomac, MD

**Plaque Presentations to Newly Completed
Cantors Assembly Scholarships, Awards and Funds:**

Hazzan Shabtai and Dora Ackerman Publication Fund
Established by the Sisterhood of Temple Beth Israel,
Deerfield, FL

Cantor Max Goldfarb Memorial Scholarship Fund
Established by his daughter, Eve Abrams, NY

Richard H. Holzer-Camp Ramah Memorial Fellowship
Established by Mr. and Mrs. Erich Holzer

Hazzan Louis and Sonia Klein Nusah Award
Established by Maurice and Sally Klein and Family

Hazzan Leon and Michal Lissek-B'nai Amoona Scholarship Fund
Established by Congregation B'nai Amoona, St. Louis, MO

Hazzan Abraham Lubin-Congregation Beth El/Israel
Scholarship Fund
Established by the men and women of Congregation Beth El of
Bethesda, MD

Hazzan Samuel and Lillian Morginstin Memorial Fund
Established by the members of the Cantors Assembly's New
Jersey Region

Alex Pearl Memorial Scholarship Fund
Established by the Executive Council in his memory and in honor
of his wife, Anna



Wednesday, May 24

9:30 P.M.

Concert of Hazzanut/Stardust Room
Hazzan Avraham Albrecht, Roslyn, NY
Hazzan Aaron Bensoussan, Roslyn, NY
Hazzan Hamid Dardashti, Cherry Hill, NJ
Hazzan Faith Gurney, Baltimore, MD
Hazzan Jacob Mendelson, White Plains, NY
Hazzan Martha Novick, Westfield, NJ
Hazzan Charles Osborne, Newton Centre, MA
Hazzan Murray Simon, Newton, MA
Hazzan Paula Victor, Harrisburg, PA

Accompanists: Tova Marcos and Joyce Rosenzeig

11:00 P.M.

Gala Dessert Reception/Launching Pad

12:00 P.M.

Promenade Concert/Marquis Lounge
Master of Ceremonies: Hazzan Herschel Fox, Encino, CA
Accompanist: Tova Marcos

Thursday, May 25

8:00 A.M.

Shaharit/Sportsmen's Room

Traditional: Hazzan Abraham Shapiro

Baal Keriah: Hazzan Elihu Slax, Middletown, NY

Shaharit/Gold Room:

Egalitarian: Hazzan Loma Wallach, New York, NY

Baal Keriah: Hazzan Brian Mayer, Providence, RI

9:00 A.M.

Breakfast/Main Dining Room

10:30 A.M.

Meeting of the Executive Council/Sportsmen's Room

1:00 P.M.

Luncheon/Main Dining Room

We are grateful to Tara Publications, Vovel Pastemak and to Judith Tischler of Transcontinental Music for permission to reprint selected items from their catalogs for use at this convention.



Cantors Assembly
48th Annual Convention
Presents
Hazzanim in Concert / The Next Generation
Sunday, May 21, 1995 at 8:30 PM

Program

Hashir Shehal'viim - I. Alter/M. Ganchoff
Hazzan Rebecca Carmi

V 'lirushalayim Ir'cha - A. Ellstein
Hazzan Raphael Fricder

Avinu Malkeinu Z'chor Rachamcha - M. Ganchoff
Hazzan Kimberly Lewison Komrad

Ani Maamin- I. Alter
Hazzan Perry File

Ma Gadlu Maasecha - Z. Zilberts
Hazzan Judith Meyersberg

V'lirushalayim Ir'cha - M. Koussevitsky
Hazzan Israel Singer

Joyce Rosenzweig Accompanist

HazzaNet: The Hazzan Enters the Computer Age

Hazzan Sheldon Levin, Philadelphia, PA

Chair: Hazzan Jeff Myers, Massapequa, NY

(Editor's note: As mentioned in this talk, dramatic changes are occurring in the computer world every day A talk about computers may be out-of-date by the time it gets published. By the time you are reading this, many of the statements will be out-of-date, but overall it is still an important survey and is of great interest. One topic that has increased in importance since the talk was given is the World Wide Web.)

Hazzan Jeffrey Myers:

How many of you here own a computer? How many of you don't even have the foggiest idea how to plug one in? I, like many of you, was intimidated when I had my first computer. I am reminded of the old quick Yiddish tale that says: There's an old Jew looking at a computer, and he says "Vos iz DOS?" For those of you in e-mail you may know about the computer world. If you are on the World Wide Web you know about Hot Wired, the most recent book.

The people in today's world speak their own language of hyper-text, data compression and bandwidth. They "wrap their minds" around ideas, jack into computer networks and interface with Virtual Worlds. They have their own style of dress (sneakers, no ties) and artist icons like Brian Eno and Laurie Anderson. In their universe science and free markets are cool, while mass media, old literary establishments and government meddling are not. They are what we call the digirati as opposed to the literati. Marshall McLuhan predicted this in 1964 - he is their Patron Saint. We have people like Jaron Lanier, the inventor of Virtual Reality. Alvin Toppler's "Second Wave" is coming true.

I don't know how many of you knew that the Internet was originally designed by the Pentagon as a communication system so decentralized that it could survive a nuclear Armageddon. It has now mutated into the largest working anarchy in the world. Did you see the Sunday Magazine section in the New York Times, "Wired World, What a New Age We're In?" Or a recent article in a computer magazine where you can now get your new midi-scan for Windows?

What is a midi-scan? Basically, it is a scanner that you move over a piece of music and, according to the ad, in anything from 1 to 5 minutes it will scan the page with 90 to 98 percent accuracy. You can then play back the music through your computer.

But I don't want to take your time with introductions about this because our good friend Sheldon Levin is far more experienced at it than I. Sheldon is the originator of the HazzaNet. So you can blame him as well as thank him. Sheldon has been an Educational Director for 21 years. Our good friend is a previous Chairman of the Education Committee where, during his tenure, many wonderful publications came out. Just from that committee a lot of wonderful books were published on Bar Mitzvah, on Choirs, on Shabbat Morning. If you do not own them, you should. He's currently Chair of the Publications Committee and has revitalized a dead committee that has put out a very attractive catalog. There are outstanding publications coming out literally every



other week. It is because of his tireless efforts that we can continue to not just stay current but move ahead with the rest of the world and not be behind in the 19th Century. So for those of you who are intimidated by the Internet, I am hopeful that when we are done today you will at least know what it means and perhaps maybe one day have the guts to even learn what a plug is and plug it in!

Cantor Sheldon Levin :

When we thought about doing this session, I immediately said we should bring in some of the experts I have met at conferences and workshops. But I realized very quickly that you would be even more confused than you were with the terms that Jeff just listed. They would be talking at you in terms and in concepts that mean nothing to us as Hazzanim and as Educators. So instead I decided to do it myself and bring it down to our level. I want to show you how our colleagues all around the country are using these techniques every day and are finding them meaningful and worthwhile.

We will quote first from an article entitled "Jews In Cyberspace" by Moshe Walkdoks, in Hadassah Magazine June/July 1994.

Picture a ninth-century Rabbi of a small community in Spain. He needs a halachic opinion on divorce. What does any spiritual leader of a small town do? He sends a letter to the great sages of Baghdad, world center of that time of Jewish learning. Fortunes of Hashem smile on him and within 11 months he has an answer: Fast forward, picture the 20th Century Jew, Rabbi or lay person from a major Jewish community or even in the middle of North Dakota. He or she may need an opinion on some question of Jewish life or knowledge. The need to connect with a Jew far away is the same as a thousand years ago. But instead of trusting this question to a series of couriers, this person now turns on the computer; contacts one of many Jewish stations on the Internet.

Internet is a connection of computers to other computers through networks. In other words, you take your computer and, through a telephone wire more or less, you connect to a central bank which then enables you to connect to almost any other computer throughout the world that has those same kinds of connections. As Jeff said, it started with the military and eventually moved on to a small group of universities and later became something that spread out throughout the commercial world as well. It is now so spread throughout the world, so well connected, that it is in every continent, basically every country, certainly every university, most libraries and now very quickly coming into most people's homes.

You now understand what the Internet is? There is no one central bank. Each of these little hubs goes through and can connect to each other hub. And what makes it even faster is that there are satellites flying around the world, and so we often are not even going from phone line to phone line but we're going through satellite connections like most phone companies do nowadays. It's instantaneous. The message that you send from here can be in Israel within seconds as opposed to the letter that I just got from a prospective teacher in Israel that took three weeks to get here. I e-mailed that person back and told them that they were hired.

What is e-mail? E-mail is Electronic mail - it is the opposite of snail mail, which is the regular way that you get your letters and postcards with someone carrying it

to your home. Electronic mail brings anything you send over that computer network to your home instantaneously. Anything you can do with a fax machine you can do much more efficiently through e-mail. I will come back to e-mail in a couple of minutes. You can print it out of your computer if you want, you can save it in your computer if that is what you would like to do, or you can just immediately erase it if it is a lot of nonsense, which is what I do with about 95 percent of the stuff that I read.

Jews in cyberspace! I am not really sure of a good definition of cyberspace. I get the feeling that it's all of this electronic discussion that is going on out there, that it is not one specific place. It is not like we are putting people up on a space ship and sticking them out there somewhere. But it is this whole world. There's a whole new universe of communications and that is basically what cyberspace is. So, "Jews in Cyberspace" sounds like it might be the title of a Mel Brooks movie, but it is a real phenomenon and it's growing daily.

Every morning Jews all over the world flick on their personal computers and start talking with thousands of other Jews. While not replacing the morning minyan there is indeed a new kind of Jewish community emerging. Faceless international conversation provides a different kind of intimacy as electronic messages are being passed across the countries of the world.

Throughout history we have availed ourselves of the most effective media to share thoughts, feelings, and information. Sometimes we use non-traditional means to keep channels open, as when the Mishnah was codified at the end of the second century and our oral tradition was written down. With the advent of movable type, in the fourteen hundreds, the first Jewish book to be printed was Rashi's Torah Commentary. Our ability to communicate over distances was then enhanced. Today, Jewish communities are reaching far beyond the written page. The advantage of e-mail is that it is quick. It is immediate. You will get things that you could not possibly have gotten before. It will save you immense amounts of time. You also will be able to change your mail into something else.

There is an organization called the American Jewish Information Network. Their home base is israel.nysernet or shamash.nysemet. I have given their address at the end. A center like this is called a computer host, with a giant computer that allows many organizations to talk to each other. The most obvious benefit of electronic communication is that it is the most powerful, flexible and inexpensive means of communication available today. On one level, almost everything that is done with that ubiquitous fax machine, which was a luxury just a few years ago, can be more appropriately and cheaply done using electronic mail. Electronic mail has the unique advantage that a recipient gets something that he or she can use in a form that can be edited or modified. Now memos can be sent around the world faster than they would go otherwise from one office to another via interoffice mail.

Training materials can be electronically sent from central offices to wherever needed, then can be almost instantly modified if appropriate and duplicated locally. All this material can be stored in electronic archives and then made available whenever you need it. Communities which are geographically separated can cooperate and offer courses electronically when it is not feasible for people to visit in person. Talmudic scholars in



Jerusalem and New York can work together communicating daily, or even several times a day, at less cost than a telephone call from Jerusalem to Safed or Haifa. Resettlement agencies in the United States can instantly tap into a data base of employment opportunities in Israel. Venture capitalists here can electronically meet with potential partners in Israel. Students at Hebrew schools in Cleveland can have electronic penpals in Tel Aviv or in South Africa. Engineers in Moscow can learn about potential jobs in Haifa and communicate with prospective employers even before they emigrate. Jewish parents in New York can communicate with their children who attend colleges in Los Angeles or Jerusalem and Jews all over the world can access the genealogical archives at the Museum of the Diaspora in Tel Aviv and learn about their ancestors. The potential is limitless. These examples give barely a hint of this.

Those things that I just mentioned are all happening now; this is not science fiction of the future, and you can all have it this week. It is basically free, available to all of us.

How many of you already are on-line? On-line is a term for being connected. Basically, these fancy words are not as weird as they sound so just use your imagination a little bit. For those to whom these terms are still foreign, I have two pages of definitions, so I am not going to go through every single one of these definitions.

What is a mailing list? The way I envision this is a bulletin board where everyone can read what is already posted there, or like a newspaper where everyone can read what is there and add some extra things. I am going to give my favorite example, on how I really got hooked into this. This may not touch most of you, but regardless of whatever hobby you have, I guarantee you there is already a bulletin board or a mailing group out there that discusses it - everything, every possible subject you can think of. And if it is not already out there and you know at least 3 or 4 other people interested, you can start one. I know there is even one out there for accordion players.

I got hooked because one of my main passionate hobbies is Broadway shows. There is a group called "Ret-Music-Theater" - recreation-music-theater, and it is a bulletin board for people who really want to know the musical theater world. I subscribed to it, sending my little application form over the e-mail and immediately, that afternoon already, I started getting messages. Some of them were nonsense, people were just spewing whatever their feelings were; they did not like a particular show they saw the night before, somebody in front of them was chewing gum or opening candy wrappers during the whole show and it was bugging them, so they talked about it and sent it on this Internet e-mail. Very quickly people were talking about all kinds of fascinating stuff for me as a theater person: shows that were just starting to open, shows that were having trouble opening, shows where they were changing the star or having a casting call. Conductors of Broadway shows were complaining about union regulations on how many musicians they needed to have, while producers were saying they could not afford them. Many composers were getting involved in the discussion and talking about how they are rearranging their scores, or how they would rather see their show produced with an eighteen piece orchestra than not produced at all with the 36 piece arrangement they originally wrote. And I was hooked. I was reading this stuff everyday.

I no longer subscribe to that and I will tell you the reason why. I want to warn you about this. It was taking hours a day to read this. I was getting over 150 messages every single day and many of them were inane. There is a way of using things called News Groups and Reader Groups to be able to highlight the sections and things you really want to read but ultimately I wanted to focus on what I really need, which is things for a hazzan and an educator.

My wife calls my computer my mistress. She is jealous of it sometimes since she thinks I give more quality time to the computer than I do to her. But my comeback is that since she is sitting and crotchetting while I am sitting at the computer in our den, at least she knows where I am and she should not be too upset.

Everybody who has a computer and a modem and is connected has an address. Is there a Yellow Pages of all of these addresses? Yes and no; they are working on those things. There are books you can purchase- they look already at this point like telephone books, these are what they call basic texts. There is The Macintosh Internet Starter Kit by Adam C. Engst (Hayden Books) and there is The Internet Complete Reference by Harley Hahn and Rick Stout (Osborne Books). The Starter Kit is a little bit easier to understand but the Complete Reference does have more information. There is a book called The Internet for Dummies by John R. Levine and Carol Baroudi (IDG Books) which presents great information in a very organized way. In the back of these books are hundreds of pages of listings, either by subject or alphabetically, of things that you may find of interest.

There is a directory that you can call through your computer. Just like calling information, you say, "I want an address for Klezmer Music" and they will look it up and somehow you will get it back, but this is just in the beginning stages. There is not yet one complete directory service for information where you call for example 555-1212; it has not quite come all together yet.

Let me show you what happens when you try to subscribe to a group. You will have to find out the address that you send your enquiry to. Many of these centers are run by a server or a processor and so you send your message to listserv (or with some of them it will be listproc). Then add the little @ sign like this, listserv@, and then add the address. In this example it happens to be Rice University: l.Rice.edu. So you are sending a message to a computer at Rice University. In the message in this example you have to give your address. Nowadays, most groups will automatically take your address. You may not have to give your address, it depends on how they set it up; some will ask for it, some will not. Then under subject, or in the message, you may have to add "please subscribe me". If you want to subscribe to a group called Tidbits, you write in your message "subscribe Tidbits" and then your name (in some cases they will also ask for your computer address name in that message). In most cases, within a day you will get a message back from them saying "you have now subscribed to Tidbits."

Does your computer need to be switched on for you to get computer mail? The answer is no and yes. The answer is no, my computer is not on 24 hours a day. My phone line is not on 24 hours a day. My central server happens to be an education unit similar to that address I just read from Rice University. If anybody here is connected through any university, it is going to be free, so I strongly recommend that if any of you have the



opportunity to teach at a University, even part-time, do it. It will save you a lot of costs and aggravation with the computer commercial services which I will talk about also. But, whether you are with the commercial services or with the free university services, it becomes your mailbox. It is collecting your mail from all over the world 24 hours a day. Whenever you are ready to read your mail, you turn on your computer. You will probably click on something which you already programmed, a phone number, which will call that computer center, and then you sit there and at your leisure you read your mail.

Some people also have the ability to download mail. This is when you take all of those messages from the computer server, which is charging you \$4.50 an hour perhaps, quickly take it off from there and stick it in your regular computer, then hang up on your phone company computer that is costing you \$4.50 per hour and, at your leisure, read and write your messages. And if you want to send a message back, you call them back and you send it. That is the way people save a lot of money. It is like a post office box but you do not have to go down to the city center and find a parking spot to do it. You can do it right from your bedroom or your office.

How do you find out about things and what do they cost? Most things on the Internet, and there probably are some exceptions, are free. Almost all of these addresses, almost all of these news groups, all of these bulletins groups, are free. What costs money is your server. If your business or university pays for it, that is one way. But if you have to pay for it out of your pocket, that is going to cost you and before the hour is up you will definitely be looking at those servers and what they cost and how you can choose from them.

How do you find these addresses? Here are a couple of possible discussion groups that you can get from a particular university. Many of us have access to something called Gopher, that is a way of connecting to other libraries. So I call up my Gopher, tell my Gopher to look up University of Pennsylvania's computer services or Drexel University or Rice University or even Jewish Theological Seminary, and that will then list for me all the things that are available there. So with a call to the Jewish Theological Seminary, I find out immediately what the address is for the library or for the academic office or even for the Cantors Assembly office.

Another way is to look in libraries for reference books. A third way is to start hunting and seeking; it is kind of like a treasure hunt and it is not always easy. Some of it gets a little complicated, but it is a lot of fun too. You go from one address to another address, or, one of the best ways, you can just ask. If you can get a bulletin board, even our own one Hazzanet, and you ask a question, such as "does anybody out there know how I can get in touch with other chess enthusiasts?", I am willing to bet money that within a day you will have three people who will respond and say "here is one of the chess groups that I am on".

Here are a couple of things you can get through Dartmouth. For instance, when you log on to Dartmouth's library you can get their entire card catalogue. You do not have to be a student at Dartmouth. You can get the entire Shakespeare plays and sonnets, all of them, on-line, and download them, if you want. You can get the entire King James version of the Bible. This is all free. At JTS, the entire card catalogue is on line, so if you

wanted to know what music of Charles Davidson does JTS have, you log on to their card catalogue, you type in Davidson, and it will list out the 20 or so pieces of Charles Davidson that are in their library.

What do these speed things on modems mean? The slowest speed as of this point is probably 2,400 baud and they keep geometrically increasing above that. 9,600 is a standard at this moment. 14,400 BPS (Bauds per second - the speed at which information is carried) is what most people are longing for if they do not already have it, and 28.8 is what everybody is telling me I should have.

Why do you need these faster devices to be able to read quickly? The World Wide Web is probably one of the main reasons. If we are just reading text, text comes through pretty normally at a fairly slow speed. But through the World Wide Web, and some of its departments like Mosaic, you can get all kinds of graphics, even music.

If you call up the White House with the World Wide Web address, you will get a very lovely picture of the White House which will take you about 2 and a half minutes. You see the top part of the White House and the porticos and a little later, the pillars. Finally you see the lawn and the fence around. If you think that is slow, there is an address you can click on for the map of Jerusalem and then once you get this beautiful map you can click on a little symbol for music. About 10 or 12 minutes later you will get Naomi Shemer singing and playing Jerusalem of Gold. It is really kind of fun, but if you are paying by the minute for your computer service, is that really what you want to be paying for? And though she is moving and playing the guitar while she is singing, it does not look like a real television movie, it looks like an out-of-sync movie. But it is a hint at where we will be within the next 2 to 3 years.

Can these texts be printed? Basically anything that comes into your computer you can print out of your computer. I have logged on as an educational director to a group called GesherNet, which is for religious schools around the world. They have had a variety of projects. Around Tu Bishvat they asked kids all over the world to write poems, puzzles, stories and essays about trees, and their feelings about trees. My sixth grade class participated in that. Each day I would print out these stories and poems from all over the world, xerox them all for my kids. My kids would make up their own, type them into our computer, and we would send it out to the rest of the world and it was a wonderful interchange between kids around the world. It is going on for other projects. USY now has its own mailing group, its own bulletin board to which I subscribed for about 24 hours. That one is a waste of time for me. These were teenagers, having teenager discussions. These were kids who knew each other at a camp or went on a trip to Israel together and now are continuing their dialogues. And they love it, they are really excited. Hundreds of them are on line every day. This is where we are going.

Let me tell you now about a couple of other things you can do on-line besides these mailing groups. You can order plane tickets, you can order flowers, you can purchase music. Velvel Pasternak is on-line and is working very hard to get his whole catalogue on-line. Eventually you will be able to order any music that Velvel Pasternak publishes instantaneously.

Let's get to HazzaNet. What are the things a Cantor needs this for? We have a lot of Cantors here who already tell me they are connected. What do you use the elec-



tronic world for as a hazzan? Compositions ? But for this you are not using e-mail so much as scanners and midi-reading computers. Converse with colleagues? That was the idea behind HazzaNet. I am only half responsible for the beginning of Hazzan-Net. My partner in crime here is Marty Leubitz who really also deserves a lot of the credit. He and I together operate this discussion group for Cantors Assembly members and CI students. It has only been alive 6 or 8 weeks and I must tell you that I personally am thrilled with it. It is a very exciting place. It is like a coffee shop, where you can sit with your colleagues over a cup of tea and talk about issues that concern you. What are some of the issues? Some may seem silly, but actually they may be very important. One that took a number of days of conversation had to do with "what should a Cantor wear". Do you buy an expensive suit and let people think they are paying you too much or do you buy a cheap suit and let them think you are a shlepper? Should you wear a tie and a jacket everyday to Shul or come in a sweater? These are questions that we do not talk about a lot, but really they affect our lives. There has been some discussion on the background of various Tefillot - who wrote them, where they came from, what they include. There has been some discussion about problems that Cantors have with Rabbis and questions about women Cantors having difficulty with placement. There was a wonderful discussion about salary issues and negotiation questions. If you have any question that you are worried about, log it on, and half a dozen of us will very quickly give our opinions.

I keep files of anything that I think I am ever going to read again. So if someone at some other time is interested we could re-post some of those things easily enough, or if 6 months from now we have 50 new people signed on, we can forward the old files to all of them or re-post them again on HazzaNet.

One colleague said that he subscribed to HazzaNet, he introduced himself according to the instructions, and he asked a question but no one responded and he felt left out, or perhaps it was not working right. The reality is this is a free thing. It is a bulletin board where you place your question up there and if no one wants to answer it...! No one may be interested in that particular subject at that particular time. The funny thing is if you ask the same question 6 weeks later you may get 15 people hot about it. Sometimes if you ask it in a slightly provocative way you may get more answers.

Samuel Rosenbaum asked about privacy issues. In premise HazzaNet is a closed group for CA members and CI students only. However we are talking about a very open system with a lot of possibilities. If some clever person wants to figure the way through the mazes of these systems, he can. We read all the time of teenagers who get into IBM or NASA and figure out how to build a bomb or penetrate a computer, so it is highly recommended that if you are going to speak about a personal issue, you may want to do it in theoretical terms. So, for instance, and this is close to something that happened, if you are talking about negotiations or salary or tax issues you should not refer to actual cases but talk in general terms about possible situations.

Samuel Rosenbaum also mentioned that a question that you are asking through a computer net may be answered by someone who knows less than you do about the subject, whatever the subject is, and so you really need to be judicious in accepting advice. It is really no different than sitting at a table here at Kutshers at lunch, and saying "How

do you go about negotiating with your congregation? Do you bring in a lawyer?" If at your table four people say they bring in lawyers and four people say "I would never bring in a lawyer", this does not mean that the Cantors Assembly is saying that both are right or neither is right. Just because it is on HazzaNet does not mean that the Cantors Assembly is taking any legal position to say this advice is the right answer. It is really a sharing opportunity in which we all can learn from each other. Maybe you will hear reasons for both sides or many sides of an issue that you will agree with or disagree with. I guarantee, whatever the issue is, you will find people on Hazzan-Net who will agree and others who will disagree.

Some other things that Cantors can do with their e-mail include communicating with congregants or with college students. I have all of my college students on a server, on an address book, and I send them a message every holiday. My Rabbi occasionally sends them a message. I also send all sorts of things to my choirs.

What do you need to get on line? You need a modem. We have already talked about the speeds of these modems. They cost anywhere at this point from about \$75.00 or \$80.00 to about \$300.00 depending on the speed. A modem is no more than a telephone that talks computer language. It is one computer connection to other computers.

Do I really need the faster speed? Do I need to spend the extra hundred dollars to go to the top of the line? My general rule of thumb when buying computer equipment is buy the fastest, fanciest, most exciting, most memory that you can afford, because next week or next month you are going to say I really wish I had gotten it. Six months from now it will be a dinosaur. So always, if you can get the next step up go ahead.

I have added information about three or four various on-line services that you pay for and they all have 800 numbers. You call them up, you tell them what type of computer you have. They will send you free software that you can then put in your computer and you log on. There is a chart in there that helps compare some of the costs and some of the advantages of these various services. They are not cheap. I have friends who spend \$60.00 or \$80.00 a month for their on-line services. This is addictive. This is exciting, it's worth it, but if you can do it less expensively, do it.

My final advice perhaps is, do not be ashamed to find people who can help you. I guarantee you all have congregants who know a whole bunch more about this computer stuff than I do. Talk to them, they will be happy to come into your office and help you set it up. If you do not know how to download, call one of those people in your congregation, and they will come and do that too. Call Marty Leubitz, he will help you figure out how to do it. We have colleagues who are doing very exciting things and if you call them or if you log on to HazzaNet, they will answer your questions with very complicated information. JoAnn Rice has just put together a computer trap program which, if you are interested, she will make available. If you have e-mail send it to her at jrice@jtsa.edu

We are out of time so I thank you very, very much and hope you all have fun in Cyberspace.

E-mail Networks for Cantors and of Interest to Jews

<i>Name of group</i>	<i>Type of activity</i>
HazzaNet	Discussion Group for CA members and CI students On jtsa.edu there are many Conservative groups including the RA, the JTS library & others
Tefila	monthly teachings on a selected Prayer
World Music from a Jewish slant	discussion group on Jewish musical topics
Geshernet	discussion for registered Jewish schools only <i>they will send you a message and ask some questions to identify your school</i>
interjed	Jewish educators discussion group
	On shamash.nysernet there are over 150 Jewish organizations and interest groups. To get a complete list
jerusalem 1	announcements of Jewish inter-nets throughout the world Jerusalem 1 is the network of Israeli addresses. They also have dozens of places of interest including <i>Hatkivah</i> which is a Likkud daily press clippings service with a column from Benjamin Netanyahu. I've never tried it but if you send
israeline	press clippings daily from the Israeli Consulate

other addresses of interest:

Simon Wiesenthal Center	simonwie@class.org
Joel Grishaver	torah@ix.net.com.com
Bill Clinton	president@whitehouse.gov
TARA Publications	pasternk@clark.net



send message to:

listserv@jtsa.edu

In message type:

subscribe hazzanet your e-mail address your name

listproc@shamash.nysernet.org subscribe tefila your e-mail address your name

listserv@israel.nysernet.org subscribe geshemet your first & last name

listproc@shamash.nysernet.org subscribe geshemet your first & last name

listserv @ israel.nysernet.org subscribe inter-jed your first & last name

listproc@shamash.nysernet.org. list and they will e-mail you the complete list

listserv@ jerusaleml.data.srv.co.il sub one-announce your e-mail address your name

listserv@ Jerusalem 1 list, you should get a complete list

listserv@vm.tau.ac.il sub israeline your e-mail address your name

some WWW sites

Holocaust Museum

<http://www.ushmm.org/index.html>

Map of Israel

<http://shum.cc.huji.ac.il>

Jerusalem Mosaic

<http://www1.huji.ac.il/jeru/jerusalem.html>

Cantors Assembly
48th Annual Convention
Monday, May 22, 1995 at 3:00 PM
Presents
“Hazzan in Recital”
ALBERTO MIZRAHI
Michael Recchiuti, pianist

COPLAS SEPHARDIES Op. 8 - Alberto Hensi

VIII El Rey Por Muncha Madruga
IX. Tres Hijas Tiene El Buen Rey
X. Ah, El Novio No Quere Dinero

VIER LIEDER, Op. 1 - Louis Lewandowski

Willst Kommen Zur Laure?
In Deinem Arm
An Den Mond
Wiegenlied

ANDREA CHENIER - Umberto Giordano

Improviso (Un di all'azzuro spazio)

I'te Vurria Vasa - Eduardo di Capua

THREE GREEK SONGS

Anastasi - Th. Karyotakis
Nanourizma - A. Evangelatos
Kori stin vrisi - E. Riadis

Di Reid Funem Novi - Lazar Weiner

Maz'l - Abraham Ellstein

Tomachti Y'seidosai - Moshe Ganchoff



Hazzan Alberto Mizrahi, Tenor

The outstanding tenor voice **of** Greek-born Hazzan Alberto Mizrahi has firmly established him as a leading force in both Jewish and secular music. He has thrilled audiences world-wide in recital, symphony concerts and opera. Mizrahi's classically trained voice and repertoire spanning nine languages **make** his performances unique in the field. He is an international ambassador for the Anshe Emet Synagogue and the Chicago Jewish community.

The 1994-95 season featured Mizrahi in his debut with the Jerusalem Symphony Orchestra, singing the tenor solo in Noam Sherrif's Pasionne Sepharadie and operatic arias. (He returns for three operatic evenings - March, 1996). This was followed immediately by a televised cantorial concert with the Yuval Orchestra and Chorus at the Mann Auditorium, and topped off by a New Year's Eve "pops" concert with the International Orchestra at the Jerusalem Theater, and his appearance on the "Dan Shillón Show." (December). Alberto joined the Dave Brubeck Quartet in Dave's Gates of Justice, at Princeton University (March); and sings the Verdi Requiem, with the New Oratorio singers (April); his &but with the New York Philharmonic (May) and Philadelphia orchestra (November), in Paul Schonfeld's Klezmer Rondo; and the Richard Tucker Memorial Concert at Alice Tully Hall, N.Y. (June)

Hazzan Mizrahi performs with the El Paso and Haifa Symphonies, and sings recitals and concerts in Chicago, Cleveland, Dallas, Houston, Los Angeles, Milwaukee, Montreal, New York, Palm Springs, Seattle, Rochester, Vilnius (Lithuania), and Wilmington. Recent Mizrahi credits include recitals at the Merkin Hall, N.Y., Casa Risparmio-Fii and the City University of London. He was a **featured** soloist for the Jerusalem United concert in Carnegie Hall, Voice **of** Jewish Russia at Queen Elizabeth Hall, London, whik giving master classes for the Cantors Assembly Convention, the London B'nai B'rith Jewish Music Festival, the North Amerii Jewish Choral Festival, and the Cantorial School, Tel Aviv. His recently released CD's and cassettes, The Voice of A People, and Gems of the Yiddish Theatre, have received critical acclaim. The High Holy Days (with Schola Hebraica) and Chants Mystiques will be released in 1995.

Memorial to Departed Colleagues

We record with special sorrow, the names of the following colleagues
who have passed away this year:

Leon Bennett, Irving Feller, Maurice Goldberg, Leon H. Masovetsky

Memorial Roll of Departed Colleagues

Isadore Adelsman, Martin Adolf, Bernard Alt, Joseph Amdur, Irving Ashery,
Gedaliah Bargad, Leon Bennett, Akibah Bernstein, Eliezer Bernstein.
Sigmund Blass, Saul H. Breeh, Harry Brockman, David Brodsky,
William H. Caesar, Barry Caplan, Paul Carus, David Chasman,
Jordan Cohen, Tevele Cohen, Joseph Cysner. Simon Domowitz,
Samuel Dubrow, Leopold Edelstein, Aaron Edgar, Gershon Ephros.
Ruben Erlbaum, Max Feder, Nico Feldman, Irving Feller, Nicholas Fenakel,
Felix Fogelman, Charles Freedland, Milton Freedman, Harry Freilich,
Henry Fried, Abraham Friedman, Frederick Gartner, Norman Geller,
Marcus Gerlich, William Belskin-Ginsburg, Leib Glantz, Myro Glass.
Leon Gold, Maurie Goldberg, Eugene Goldberger, Judah Goldring,
Jacob Goldstein, Jacob Gowseiow, Todros Greenberg, Morris Greenfield,
Charles Gudovitz, Isaiah Guterman, Nathaniel Halevy, Herman Hammerman,
Michal Hammerman, Henry Hearst, Mordecai Heiser, Gabriel Hochberg,
William Hofstader, Jacob Hohenemser, Eugene Holzer, William S. Horn.
Aaron Horowitz, Israel Horowitz, David Jacob, Victor Jacoby, Eli Kagan.
Abraham Kantor, Abraham Kaplan, Adolph Katchko, Herman Kinnory.
Irving Kischel, Jacob Kleinberg, Ben Klionsky, Arthur S. Koret,
Jacob Kurfand, David Kusevitsky, Joseph Langyel, Morris Levinson,
Joshua Lind, Murray Lind, Sigmund Lipp, Morris Lowy, Yehudah Leyb
Mandel, Asher Mandelblatt, Aaron Mann, Joseph Mann, Fred Mannes,
Gerson S. Margolis, Morris Markowitz, Phillip Marantz, Abraham Marton,
Leon H. Masovetsky, Bernard Matlin, Allen Michelson, Saul Meisels,
Nathan Mendelson, Edgar Mills, Samuel Morganstern, Abraham Naimark,
Moshe Nathanson, Paul Niederland, Ben G. Nosowsky, Morris Okun.
Elija Okun, Norman Perman, Sherwood Plitnick, Samuel Postolow,
Dov Propis, David J. Putterman, Abraham Rabinowitz, Abraham Reisman.
Yaakov Y. Renzer, Tevele Ring, Moses Rontal, Abraham S. Rosen,
Louis Rosen, Yechiel Rosen, Ephraim Rosenberg, Moshe Rosenfeld,
Louis Rothman, Sol Sanders, William Sauer, Sidney Scharff, Itzik Schiff,
Morris Schorr, Alvin F. Schraeter, Arnold Schraeter, Joseph A. Schroeder,
Jacob Schwartz, Joseph Schwartzman, Robert Segal, Samuel Seidelman.
Abraham Shapiro, Ruben Sherer, David I. Silverman, Moses J. Silverman,
Jacob Sivan, Hyman Sky, Jacob Sonenklar, Nathaniel Sprinzen,
Mendel Stawis, Joshua O. Steele, Charles Sudock, Israel Tabatsky,
Isaac Trager, Julius Ulman, Carl Urstein, Shmuel Vigoda, Henry Wahrman,
Jacob Wahrman, Harry Weinberg, Abba Yosef Weisgal, Solomon Winter,
Arthur Yolkoff, Herbert Zaiman, Israel Zuckerberg.

Hesped: Hazzan Ivan Periman, Boca Raton, FL

Eil Malei Rachamim: Hazzan Richard Nadel, Springfield, NJ



Cantors Assembly
48th Annual Convention
Monday Evening, May 22, 1995, 8:30 PM

From: "The Words of Samuel Rosenbaum"
A Bouquet of Yiddish Folksongs
Arranged by Abraham Elstein

Song of the Dreamer
song of the Sea

My Mother's Lullaby
Here, Here, Here

Forgive and Forget
The Miller's Tears

Convention Chorus and Florilegium Chamber Choir
Hazzan JoAnn Rice, Conductor
Joyce Rosenzweig, Accompanist

The Last Judgment

An Oratorio based on the Y.L Peretz classic short story, "Bontshe Shveig."
Music by Lazar Weiner

Hazzan Isaac Goodfriend, Baritone
Gayna Sauler Kieval Soprano
Hazzan Corey Winter, Tenor
Hazzan Samuel Rosenbaum, Narrator

Convention Chorus and Florilegium Chamber Choir
Hazzan JoAnn Rice, Conductor
Joyce Rosenzweig, Accompanist

48th Annual Meeting Regional Reports

NEW ENGLAND REGION CANTORS ASSEMBLY

Cantor Murray E. Simon, Chairman

ANNUAL REPORT - MAY 1995

Dear Colleagues,

I am pleased to take this opportunity to give you an up-date of our activities in the New England Region of the Cantors Assembly.

1. OUTREACH PROGRAM - four hazzanim participated in conducting Shabbat Services at Temple Israel, Hull the summer of 1994.

2. On October 23, 1995, fifteen hazzanim from N.E. gathered at Temple Beth El, Springfield, MA to attend the fortieth anniversary celebration of our esteemed colleague, Hazzan Morton Shames. Yashir ko-ach, Morty!

3. BA-AL TEfila INSTITUTE - Hazzan Robert Scherr, Instructor, reports that over two dozen individuals from the area participated in fall and spring semesters of instruction on Shacharit for Shabbat Morning and the High Holy Days. This is our third year of the Institute under the able instruction of Hazzan Scherr in conjunction with the Bureau of Jewish Education.

3. N.E. REGION UNITED SYNAGOGUE SECOND BIENNIAL took place on Sunday, November 6, 1994 in Newton, MA and was well attended. Hazzan Charles Osborne officiated at the mincha service and Hazzan Robert Scherr conducted a workshop in Prayer and Nusach. I continue to attend the monthly breakfast meetings at the United Synagogue Regional Office consisting of the President and Executive Director of the N.E. Region and all of the affiliate presidents.

4. N.E. REGION CONCERT COMMITTEE - has met and has begun arrangements for the following concert schedule:

Sunday, September 10, 1995 - Temple Beth El, Swampscott
honoring Hazzan Morton Shanok

Sunday, November 5, 1995 - Temple Emeth, So. Brookline
honoring Hazzan Simon Kandler

Spring 1996 - Temple Israel, Sharon

We hope to duplicate last year's resounding success at Congregation Mishkan Tefila honoring Hazzan Gregor Shelkan.

5. RECORDING PROJECT - our colleague, Hazzan Johanan Bickhardt of Temple Beth El, Swampscott, has offered to help us produce an audio cassette which will be entitled "Cantors of New England". We hope to make the cassette available for sale in our congregations by the fall as a fund-raiser for the CA.

6. ANNUAL MEETING - of the New England Region of the Cantors Assembly took place on Tuesday May 9, 1995. We are grateful to Hazzan Abraham Lubin who flew in to address us on important issues.

Murray



TRI-STATE REGION CANTORS ASSEMBLY

We are very happy to report to the convention the activities of our region this past year.

Our region held three concerts, which were very successful indeed. Everyone who was asked to participate in these concerts did so in order to help raise needed funds for the Cantors Assembly.

The three concerts were held as follows:

Canton, Ohio on November 13th 1994

Akron, Ohio on November 14th, 1994

Cleveland, Ohio on November 15th 1994

The total amount that was raised and sent to N.Y. was \$15,000.00

The colleagues who participated were, Ofer Barnoy, Edward Berkovitz, Bruce Braun, Adriane Caplowe, Perry Fine, Joseph Gole, Martin R. Leubitz, Abraham Lubin, Alberto Mizrahi, Chaim Najman, David M. Propis, Stephen Stein.

I'm very grateful to all of them who helped make these concerts a big success.

Faithfully yours,
Bruce Wetzler,
Chairman, Tri-State Region.

**CANTORS ASSEMBLY
WESTERN REGION**

This year's Western Region Mid-Winter Conference was held this past January in Burlingame, California, which is in the southern San Francisco area. We were fortunate to have the national VIP's attend.

Our conference began with registration and preparation for our concert that was held Sunday Evening at Peninsula Temple Shalom in Burlingame. We were very warmly hosted by our colleague, Hazzan Barry Reich. He worked tirelessly with our concert chairs, Nathan Lam and Joseph Gole. Barry was involved in every way to ensure the success of the concert. The weather, unfortunately, was the only drawback. The talent was amazing and the program spectacular! Most people in the region say it was our best concert ever.

One of the highlights of the concert was honoring our colleague, Hans Cohn, with the Yuval Award. Before Hans graciously accepted his award, he sang the "DIE ALTER CHAZEN". Needless to say, there was not a dry eye in the house and the standing ovation was well deserved. Following the magnificent concert, we had a reception in Hans' honor. And, of course, we partied until the wee hours.

The next morning, bright and early, we began with services and breakfast and throughout the day, we had very exciting workshops. The first one, led by Corey Winter, was on the music of Max Janowsky. The second was a vocal workshop by Dan Balestrero. We then had Stephen J. Stein talk to us about where the convention will be next year (in Israel).

We then had some free time and had dinner as a murder mystery unfolded called: "THE CASE OF THE MISSING MALTESE MACHZOR", and again stayed up until the wee hours. The next morning, we had planned to go on a two-hour boat cruise to have a session with Tom Tavella on stress management. But the weather was so bad that our colleague, Cantor Martin Feldman, offered to host us for our session in his synagogue in San Francisco. We then had a brief tour at Congregation Emanu El in San Francisco hosted by Cantor Roz Barak. We had free time to sight-see, came back to the hotel for dinner and had a comedian named Bobby Salem entertain us.

On Wednesday morning, it was time to go home. We are planning to get together soon to keep up the good feelings of camaraderie that were shared at the conference.

I hope that this tells you what we've been up to and look forward to being together again soon.

Shalom U'vracha,
Hazzan Laurie Rimland-Bonn,
Regional Conference Chair,
Cantors Assembly Western Region



SEABOARD REGION

April 19, 1995

Dear Robert,

Here is a list, provided by our Regional secretary, Cantor Cal Chizever, of the activities of our Seaboard **Region** this past year.

1. Cantor Abe Denburg led a seminar comparing various aspects of Jewish and Christian liturgy.
2. In November we had a round Table discussion and experience-sharing session **on the High Holy Days: Problems and Solutions That Have Worked For Each of Us.**
3. In January we met to coordinate dates of regional concerts.
4. In February, the long time Legal Counsel to the Assembly, Mr. Herbert Garten, shared ideas with us on the legal and financial challenges facing cantors in the 90's.
5. In April, Uzi Ben Ami, a psychologist, spoke with us on various psychological issues facing cantors, their spouses, and their congregational families.
6. A dinner and **concert** in tribute to our distinguished colleague, mentor and friend, Cantor Max Wohlberg, was held at Adas Israel Congregation, where his son is the Rabbi. At the same time, an endowment was established in Max's honor to subsidize the monthly Seminar Luncheons for students and faculty.

A fall or winter concert to raise money for the Assembly is also being planned.
See you at the convention!

(Outgoing) Regional Chairman,

Cantor Elias Roochvarg

**REPORT OF THE
METROPOLITAN NEW YORK REGION**

The Metropolitan New York Region of the Cantors Assembly is comprised of colleagues who serve congregations in the five boroughs of New York, as well as Nassau and Suffolk counties. A total of 66 women and men serve these congregations on a full-time basis. We were indeed fortunate to have two concerts this past year. One was held in Abe Shapiro's synagogue in Lynbrook, where he is Cantor Emeritus. The concert was in his honor, celebrating his receipt of an honorary doctorate from the Jewish Theological Seminary, and all of the officers participated as well as Adam Goldstein, Carol Chesler and myself. Abe took care of most of the details and showed all of us how to put together a classy concert. The other concert was in Sol Zim's synagogue, and Sol once again demonstrated why he is the Sol Hurok of the cantorate. He put together a magnificent collection of hazzanim, his children's choir and the Yuval ensemble, and over 700 people attended. May G-d bless both these fine gentlemen with many long years.

Together, the region raised approximately \$7,500 for the Cantors Assembly, and we are planning for next year to increase the number of concerts to four. A vast resource of New York Jews remains untapped.

Respectfully submitted,

Jeffrey Myers, President
Metropolitan New York Region



REPORT OF THE CT/WESTCHESTER REGION

The joining of the two regions, the Westchester and Connecticut Region has proved to be mutually beneficial in terms of vitality and programming and has given way to more activity and fellowship.

Special thanks to Robert Cohen, a noted Jewish musicologist from Boston, who conducted an informative workshop on the “Borrowing of non-Jewish melodies found in our liturgy today.”

Singing to a sold-out house at State University of New York at Purchase, cantors of the Westchester Region, led by Hazzan Jacob Mendelson, raised funds for the Solomon Schechter Academy of White Plains, New York, last December.

In conjunction with United Synagogue, members from the CT Valley Region participated in a special Siyyum in Meriden, CT a few weeks ago.

A number of activities and ongoing musical events in our regions continues to grow. We look forward to adding new members to our ranks in the year to come. Many thanks to those members of our regions for their time, effort and devotion.

Respectfully Submitted,

Kenneth B. Cohen and Y'shaya Grama
Chairmen, Westchester/CT Regions

DELAWARE VALLEY REGION OF THE CANTORS ASSEMBLY

REPORT OF ACTIVITIES:

The Delaware Valley Region of the Cantors Assembly has completed a year of significant growth. We have welcomed into our region Hazzan Hamid Dardashti who is completing his first year as Cantor of Congregation Beth Shalom of Cherry Hill, New Jersey. Also joining our region is Hazzan Marshall Portnoy who has assumed the pulpit of Main Line Reform Temple. Our assembly has met biweekly throughout the year for rehearsals, study sessions and business meetings. We had two days of study. In November, Dr. Marsha Bryan-Edelman, Dean of Students at Gratz College and Director of the Music Department, presented an outstanding lecture on Jewish music by contemporary American popular composers. The session was well attended both by our members, students in the Cantorial training program at Gratz College, and members of the Reform Cantors organization. In January, Hazzan David F. Tilman presented a conducting workshop based on his studies in the Choral Music Experience Institute at Hartt College of Music at the University of Hartford. David Tilman has earned the Artist Teacher Diploma from Doreen Rao, Founder and Director of the Choral Music Experience Institute. The group watched a videotape prepared by Dr. Rao describing her unusual methods of vocal development which she has employed in her work with childrens' choirs. The Region Ensemble performed at the Day of Study sponsored by The Jewish Theological Seminary and Har Zion Temple. Hazzan Eliot Vogel led the Minha Service and our ensemble accompanied him. At the conclusion of the Minha, we sang Shalom Rav by Ben Steinberg and Halelu, Psalm 150 by Benjie Schiller. Our ensemble will participate in two significant concerts in the Fall. We have been invited by Hazzan Marshall Wolkenstein to participate in a concert celebrating the 75th Anniversary of his synagogue, at Temple Israel of Scranton, Pennsylvania. We will also participate in the Abramson Concert at Gratz College.

Our region has been led by Hazzanim Eugene Rosner, Vice Chairman, Eliot Vogel, Secretary, and Neil Schwartz, Treasurer. I am completing my second year as Chairman of the region.

Respectfully submitted,
Hazzan David F. Tilman
Beth Sholom Congregation



Annual Report of Executive Vice President

The American Synagogue: A Work in Progress

An exploration of the rapidly evolving nature
of faith, prayer choices, and Hazzanut

Hazzan Samuel Rosenbaum

It was not long after I began to prepare this report that I realized what a difficult task the Committee had carved out for me. As is my custom before I begin to write a Report I read through all the previous ones I have given over the years. And although the language is different in one after another, the general content concerned itself, to a great degree, with the dilemmas and the discontents of the Hazzan, together with some thoughts on how we might go about alleviating them.

After reading my 1994 Report, I was convinced that I could, in all honesty, repeat it this year. Every problem that I had described, and every course of action that I had suggested seemed as valid today as they were last year. As a matter of fact, some of the problems have become even more depressingly acute. And to make things worse, neither my diagnosis nor my remedies seem to have made any difference. Suddenly I knew how Cassandra must have felt. As you know, in Greek mythology Cassandra was the daughter of Priam, King of Troy, and she was loved by the god Apollo. As a token of his affection he presented her with the unique gift of prophecy. When she resisted his advances, Apollo in revenge arranged it so that although she would be allowed to continue to prophesy, no one would believe her. For the rest of her life she was ignored by the very people who most needed to take heed.

So, I turned to a small group of colleagues and friends, who I felt were faithful, knowledgeable Jews, faithful Hazzanim, thoughtful and creative professionals. I asked them to take some quiet time to respond to a letter from me asking for their help. I told them that this report was meant to be the subject of a panel discussion of rabbanim as well as hazzanim. I indicated that we were pleased that we were growing closer as colleagues and to the understanding that we are really two sides of the same coin.

The general topic, I continued, would concern itself with an appraisal of a number of major concerns: The state of our faith and that of our congregants or the lack of it; our unhappiness with our shrinking liturgy together with its appropriate chant, which go to make up the act we know as prayer. I added that we would also include some consideration of - of all things - God: How do we feel about God? The One we believe in, the One we know; the One we worship, the One we love or the One we feel we cannot know, and the One whom some dismiss as irrelevant after the Holocaust and in the face of the spreading evil and violence across the face of the entire world (see: Tokyo, Oklahoma City, Waco, Bosnia, The Middle East, Rwanda, Iraq, Sarajevo, Georgia, Sacramento, etc., etc., etc.). Even more to the point, how do our congregants feel about the relationship between God and these events?

Many of these problems are beyond our capacity to control, either as hazzanim or rabbanim or as ordinary, sane human beings. But this is what the real world is like today. As Kley **Kodesh** it is crucial that we talk openly about them together, and try to deal with them together, for they certainly impact on all humanity, on all religions, on all beliefs. Could we think of spending time studying techniques and skills and art and music without making some response to these plagues which seem to bar the way to a future unlike anything we have known in the past?

I have no doubt, I concluded, that the world, and with it Judaism and all religions, is always changing, that life is always a “work in progress”, with change the only unchanging thread that weaves through all Creation, that ties us to the mists of the Void before Time from which we rose, up to the very minute they read my words.

Twelve of the twenty colleagues to whom I had written responded; responded in the most intelligent, observing and articulate fashion one could imagine. I am indebted to them for their openness, their perceptive views and their pleasure at being asked. Four more of my colleagues called me on the telephone and without exception, our talks, some of which lasted more than an hour, were of the same high quality as the written responses. We covered our major fears and misgivings over the present and the future. On the other hand, there was a certain instinctive optimism that as in the past, **amkha**, the people, and we, working together, will somehow weather this storm that at the moment threatens to sweep us away. Let me list them:

The shrinking service, the death of the choir and the concomitant burial or banishment to the Hazzan’s dead file of so many choral treasures. The almost total disregard of the age-old discipline of **nusah** which constitutes the heart and soul of our prayer traditions. The seeming inability of the congregation to understand that to sit and to listen, in an ambiance of sanctity, is participation. There are those who believe, and I am among them, that silent meditation is the highest state of holiness we can hope to achieve.

That to mumble, or to articulate the Hebrew text clearly is to participate.

Yes, there is a pleasure and a comfort, in a mystical way, that singing gives us a sense of the spirit of God; not in the same way that the earth or the sun or a bird does, but as beauty or as nature or as art does; as an abstraction fashioned by our minds.

At some special moments the spiritual element of singing is movingly apparent; it can recall a haunting memory or a long-standing hope. And even people with deaf ears and voices like crows have a right to enjoy that spiritual experience. But the kind of congregational singing that is carried on in all too many of our synagogues, and is called participation, has little sanctity or greatness in it. And greatness and sanctity — in the best sense of those words — is what our faith should inspire. However, as a matter of fact, in many of our congregations, congregational singing is just a euphemism for less Hazzanut.

Then there is the growing rush to use amateur prayer-leaders, which if carried to its logical extreme would make the rabbi and hazzan irrelevant, and is a negation of the years of study and experience of these professionals, as well as a depreciation of the value and meaning and need for the seminaries which produce them. This “Don’t bother me with knowledge or technique or experience, I don’t need these as long as my heart is in the right place” - this attitude trivializes the holiness of prayer. To me, the act of leading



a congregation in prayer without sufficient knowledge of the Hebrew or the *nusah*, or the proper mode or tune for the occasion, is not true prayer but *hilul hashem*.

From the earliest days of the Synagogue to the present, the greatest concern of the elders of the congregation was the worry over who would follow them in bringing new life into synagogues they built and loved. Now, when younger people are wooed into the pews, the tables have turned. Synagogues, as well as churches, increasingly are run by recruits. The elders are gently brushed aside to make room for the baby-boomers, the 20 to 40 years old generation, who now control many of the gavels, the budgets and the chairmanships of the synagogues.

This generation is generally skeptical of organized religion, and brings with it their shopper's mentality and business mentality. Their chief concern, maybe their only concern, is the *bottom line*, or getting their money's worth. In the process they are re-formulating congregational life into just another business and asking the professionals to recognize it as such and act accordingly. They are also not as generous with their time or money as their parents were, and they are apt to contribute much more readily to social causes of all kinds than to synagogue operations budgets. Unlike their parents, who were content to let the rabbis and ministers set the agenda, this generation wants to lead.

They remind me, in their blind rush to re-invent the synagogue in their own image, of the old Yiddish aphorism *tzvey meysem geyen tantzn* (two corpses are about to dance, which is how our parents described incompetents about to undertake something beyond them.)

They also want a hand in re-organizing the prayer service and the prayer texts. There is a great push to edit, change or make substitutions in the liturgy and in many observances.

In a very perceptive paper by Deborah Reed Bland, Instructor in Liturgy at the Seminary, she writes in part in the Winter issue of Conservative Judaism:

It must be emphasized that according to the Conservative understanding of liturgy, change can and does occur. But change can not be suddenly nor externally motivated and effected by those who will be most affected (by the changes)...

Liturgy, the fixed formulas that express a community's traditions, is not the place for constant changes in expressions, except insofar as the inclusion of our tradition is a part of our own self-expression. Liturgy is not the place for ideologies, which move us away from contemplation.

Liturgy, nevertheless, can and does change, both in theory and in reality. But we must ask ourselves: What is the nature of the change under consideration? Will the change result in a liturgy that enacts this, that is rooted in tradition? Is the change worthy of becoming authoritative and binding? Is it capable of outliving newer ideological stances, which may be fashionable today, but will sound silly or inappropriate tomorrow?

The discussion here today is not intended as an historical, nor a sociological, nor a theological exercise. It is an attempt to isolate the very real problems which confront rabbis and hazzanim as they mount their pulpits each Sabbath, festival or holy day: How to get the for-the-most-part-inert mass which we call "the congregation" to understand what in heaven (or hell) is going on, in order that this mass, or at least a respectable por-

tion of it, can be induced or seduced to give some genuine attention to the proceedings; to gain some understanding of its relevance to them as human beings and as Jews, so that they may begin to feel, instead of going through the motions of prayer in the spirit of reluctant tolerance, to feel and to become emotionally involved.

This cannot be achieved merely by asking them to join in “contemporary congregational readings”, or even by the unbridled singing of inappropriate congregational tunes. These musical exercises soon become thought-free and emotion-free, automatic reflex responses. It seems to me that we must learn all over again how to instill the concept of highly individual and personal thought in prayer.

Many of us who are concerned with the problem of prayer recall with great longing the golden moments of *davening* with a grandfather in his *shul*. Yet, very often we fail to identify the critical ingredient of that golden age, even discounting the soft-focus lens of nostalgia. That ingredient was not enforced unanimity, but rather individuality within the framework of a common prayer experience. It was not a song-fest nor a congregational reading, but rather an individual reading/singing or murmured response. Nor was anyone concerned that some grandpas were behind or ahead of the “place” in the siddur.

We fail in our attempts to organize that which is, and must remain in large measure, highly personal, individual and therefore, *not organizable*. Pavlov’s dogs salivated at the sound of a bell, even though they received no nourishment from those sound waves. Our congregations are filled, or half-filled, with people who sing, read, sit, stand on command; although they too, like Pavlov’s dogs, are denied a nourishment of the spirit.

Certainly, one of the most serious obstacles today to achieving a richer Jewish life is the wide-ranging illiteracy of a great mass of American Jews, historically, culturally and spiritually, which must inevitably lead to an estrangement from prayer and synagogue life.

We, rabbis and hazzanim, should be engaged in something more basic. First, in exploring and explaining the meaning of the liturgy; not at services - that only serves to break the spirit and the rhythm of the prayer mode - but in a classroom, or a study group, or in adult classes or in one-on-one encounters if necessary, for as long as they are needed. Or in the next best way, in providing beforehand some accessible aids to understanding the prayer book. Understanding can contribute to feeling, in the true sense of the word, and involvement, which must be achieved before anyone can *daven*.

Some simple examples will illustrate the point. Everyone has been at a funeral at some time. What moves the mourners most at the service are the eulogy and the chanting of *Eyl Maley Rahamim*. The eulogy moves them because the bereaved understand what is being said and are touched by it. Their own memories of the deceased are highlighted by the words of the eulogy. They also probably do not understand the words of the *Eyl Maley*; the humanist college graduate or Ph.D. mourner might even object intellectually to the concept of *gan Eden* which the liturgy articulates. But that mourner somehow senses, in a general way, that this chant is a prayer for the eternal rest of a mother, father or spouse. And they are moved and comforted even as they continue to reject the myth of *Eden*.



If they even trouble to think about it in the intellectual sense, they can choose in their own minds what *eternal* rest means for them. But that is of no consequence, because they *can* accept and feel the thrust of the sentiment, as well as the knowledge that the Hazzan is expressing the deepest wishes of their own hearts as well as their most secret fears for the day when the words will be invoked for them.

A similar situation applies in such well-known sections of the High Holy Day ritual, such as *Berosh Hashanah* or *Al tashliheynu le'eyt ziknah*.

In the former, no matter how little Hebrew the congregant may have mastered, the contemporary Jew somehow senses that it is a prayer that lets the worshiper's most tragic fears and intense hopes all hang out: life or death, peace or war, famine or plenty, length of days or a lingering death, prosperity or poverty. Whether he believes the myth of the great Heavenly Ledger or not, your congregant knows very well that the options recited are valid and that they are terribly difficult paradoxes to face without some emotion. So, they *feel* the prayer, and may even shed a tear. Maybe the person in the pew remembers someone who stood next to them the last time they had heard these words, or maybe the next time he hears the words he may very well be bereft of someone now standing at his side.

I firmly believe that the great majority of our silent congregations would opt in favor of traditionalism in prayer, if they could solve the mysteries of the prayer texts.

The buzz word today is *participation*. We are hung up on the word *participation*. We forget that ideal participation in the synagogue service consists in becoming involved with the concepts and imagery of the text; with reviewing our lives, with isolating ourselves in our own thoughts, while at the same time permitting the warmth and fellowship generated around us by other Jews to blend with our own; and in the process we join with neighbors in the common pursuit of transcendent prayer.

While translations are of some value, translators are traitors by the very nature of their skills; especially those who chain us to the literal context of the centuries-old words and do not permit us to enjoy the mystical free flights of fancy of the poet to come through.

How deadly are the English translations for *Tal* and *Geshem* in the *United Synagogue/Rabbinical Assembly Sabbath and Festival Prayer Book!* The historical connotations in both *tefillot* are beautiful and meaningful, and evoke the ancient past to the *dav'ner* who understands the words and is familiar with the references with which each phrase is loaded. When I would chant these *tefillot* I felt that anyone who did not have this background could not possibly find meaning in what I was chanting. And pity the poor soul who must find the entire exercise boring and meaningless as he reads those translations, which are cemented not only to the literal meaning of the words, but to a ridiculously archaic poetic meter and rhyme.

One further example:

A favorite *Rosh Hashanah* text of mine is *the Atah Zokher*. I have always loved it and always tried to chant it in as beautiful and as evocative setting as I could. What thoughts did I have which I wanted desperately to convey to my congregation through my musical interpretation? Perhaps, something like this:

Our world is full of secrets: everything mixed together. Each atom, each object, each truth is held together with a genetic relationship born of some mystical and unfathomable relevance. *Ki ha'adam k'etz hasadeh* I remember vividly learning in some almost forgotten Hebrew School class. So, Man and tree are related in this mysterious union. And you thought all along that Cynthia Ozick invented the idea of the union between Man and tree, in one of her early short stories, *The Pagan Rabbi*.

And I think that the tree is as tragic a figure as is Man. Not only in the Fall when trees begin to cry and the leaves die and fall, but even in the Spring when, in full-blown greenness, the tree tries to raise herself up to Heaven.

For whom does the tree bedeck herself? Whom does the tree await? And what of the millions of births and deaths that click off each minute on the cosmic clock? Who will solve their mystery?

We are no more than daily score-keepers. We count out the minutes, hours and days, and somehow, our accounts never quite balance. Is there a Some One who keeps the cosmic books and is able to balance them?

The Atah Zokher reminds us that there is a Some One who remembers and records all that has gone before. Something of us remains indelibly inscribed in that eternal memory; even the withered leaf running before the wind, fleeing like a tiny mouse before the prospect of being reduced to nothingness. Even the unseen beauty of a sunset in a far-off untraveled forest is not entirely drowned in the night because there is *an Atah Zokher*.

Heavy stuff? Maybe. But if I could, that is what I would have liked to say to my people before I chanted the words; or what I would have liked for them to consider while I sang. Maybe it would make a difference, a spiritual impression and not merely a vocal one.

Or if we must have new, finger-snapping jump tunes, we do not need to make icons out of those tunes that were generated through the years at Ramah camps. If we are serious about the nature of the evolving *minhag America* in liturgy, practice and music, let it not be the free-wheeling tunes from Ramah which, especially in their early years, were meant to attract youngsters to prayer in a summer camp environment at any cost or in any way.

In what I am about to say, I mean no disrespect for our Chancellor. Dr. Schorsch is a warm, outgoing, hardworking, respected scholar and successful leader of our Movement, who, as you know, has been exceedingly kind and receptive to our profession, to the Cantors Assembly and to the concept of the value of encouraging congregational prayer. But in a good relationship there can be a peaceful difference of opinion.

I think it was unfortunate that, with the best of intentions, in an address which the Chancellor delivered some time ago, he seemed to be moving toward canonizing Ramah tunes as the new *minhag America*. My colleague, Hazzan Pinchas Spiro, who is the spirit and the laborer behind our highly successful five-volume series of musical *siddurim*, known collectively as the Baal Tefillah Institute Series, brought this talk to my attention:



Paradoxically, constraint bred creativity. The fervor of communal worship at Ramah altered not only individual lives but also traditional practice. In time, Ramah gave rise to a distinct nusah, a recognizable liturgical mode. Great religious centers in the past were always distinguished by specific adaptations of the common forms of prayer: The ability to generate such a nusah is the sign of a praying community. An individual may compose a siddur but only a community can produce a nusah...The diffusion of this Ramah nusah is tangible evidence of the impact of Conservative Judaism on popular observance.

Spiro then adds:

"What we must deduce from this address is that Ramah has distinguished itself, like other great religious centers in our history, by altering the traditional practice and creating a new *nusah*! The logical conclusion is that since we have this wonderful new *nusah* we no longer need to follow the sacred musical *nushao*t which have been passed on to us through countless generations. Perhaps, we should replace the old melodies of *Mi-Sinai* tunes with the new melodies of *Mi-Ramah* tunes."

I know that neither Pinchas Spiro nor I mean to demean the very important and constructive work with Jewish youth that the Ramah camps have made since their inception. It has indeed, as Dr. Schorsch has indicated, altered the lives of many Jewish young people as we know from personal experiences of many of our members.

The Cantors Assembly has likewise, in spite of its disagreement on the question of synagogue *nusah*, gone out of its way to build bridges between us and Ramah. We will be recognizing at this convention a generous annual gift by friends of the Cantors Assembly, Mr. and Mrs. Erich Holzer, of Englewood Cliffs, New Jersey, which provides stipends to help students of the Cantors Institute who accept positions as *roshey tefillah* at various Ramah camps; that is a beginning to the road back to contact with our prayer traditions.

We can be certain that the Rabbinical Assembly and Dr. Schorsch himself would not accept a Judaica curriculum at Ramah that was not faithful to authentic Jewish sources. I am pleased to report that for the past two years we have developed a warm relationship with Dr. Sheldon Dorph, the National Director of Ramah Camps, who shares our desire for authenticity in prayer as in other subjects, and who has been working faithfully with us to remedy the problem.

Our concern now is not only for future campers, but for the failure of many rabbis and congregations to understand and to uphold the stand of their Hazzanim; to join with them in eradicating the inauthentic *nusah* that has become "traditional" in so many congregations.

We are grateful that for the first time in my memory, we, rabbis and hazzanim and lay people, are meeting together and talking to each other about mutual needs and concerns in an atmosphere of collegiality, our individual egos for the moment laid aside, and with concern for the general good the first and only item on our agenda. For this alone, a *sheheheyau* is in place.

I am also able to report with pleasure that more than three quarters of my colleagues who responded to my request to share their honest and deep feelings on the sub-

ject at hand agreed that we were facing many of the difficulties I have enumerated, but they were as one, uniformly hopeful and optimistic that as in the past, our loyalty to our commitments as kley kodesh will see us through the rough seas.

All of them, in one way or another, responded positively to my questions about faith, belief and God. For the sake of time I will quote only from two responses which faithfully represent the examples of most of the others.

David Tilman, who is more than content with his calling and with what he thinks he is achieving, says:

‘The concept of God is central to everything we do. I have always felt that Judaism and the Jewish people would be nothing more than a rich collection of folk traditions without the central core of belief in one omnipotent, omnipresent and omniscient Eternal God.’ He also adds that most of the congregants whom he serves share that belief.

And finally, in another point, he reminds me that ‘We should never lose sight that the ultimate goal of our profession is to make better Jews....The role of the Hazzan is not so much to make great music, or of the rabbi to deliver great sermons, although his or her best efforts should be focused to that goal, but to make great Jews.’ And making great Jews, in his opinion, is communicating a belief in God. This is ultimately the basis of the Jewish mission in the world, *l’taken olam b’ malkhut Shaddai*.

Robert Scherr puts it this way: ‘My faith in the Divine is developed, rather than hindered by my ‘professional relationship’ with God. I think, the moments of my personal awareness of being a role model have helped develop my faith.’ He then adds a unique, mystical thought which deserves to be remembered:

‘I do not do a full *davening* every day. I feel the most important prayer I say is over ‘netilat yadayim’. The orientation as to how I will use my hands that day is a consciousness which I am able to recapture during the course of the day. To be able to look at one’s hands, as one does with the *tzitzit* in the Shema and to understand the Divine connection, is thrilling, and I am glad that this awareness that develops over time is aided by my professional role.’

The others I received are in a similar vein, but with their own unique way of saying it; and I hope that they will share their ideas with all of us during the discussion.

And what are the prospects for the future?

The future is a vast wilderness which we will need to traverse and for which there is no road map. But if traverse it we must, God willing, we can at least go armed. Judaism has a sacred literature, the insights and wisdom of centuries; a set of mitzvot-action symbols which can and must include the understanding and the will to deal with the raging problems of homelessness, poverty, sexism, AIDS, single parenthood, broken families, homosexuality, and now, terror.

But we must also continue to not let it decay. The mystical dialogue between God and humankind, humankind as it is, and humankind as it yearns to be; and a culture of literature, philosophy, art, music and folklore; varied, multi-hued, exotic, beautiful, ugly, complex and simple, accumulated from every corner of the world. And we as Jews, as a people who has lived intoxicated with a sense of history; a people which has been



shaped by history as much as it has helped to shape history, must not throw it away for the sake of a popular notion of the moment.

As for *we kley kodesh*, we will need to understand that we are not “holy vessels”, but ordinary people, who by virtue of our knowledge, skill and dedication can bring sanctity and faith into that vast wilderness of the future. We must preach less and teach more, remembering that we do not live all our lives on a pulpit; we stand there for only a few hours a week. We will need to remember that after our stint at the pulpit — important as that is — we must come down from the pulpit heights and join with our people below.

We Hazzanim must be more concerned with singing *with* people than singing at people, for when we do the latter, we are preaching, not teaching. When rabbis pontificate, they increase the distance between themselves and their congregants. We must both lower our voices so that we can hear more clearly what our people are thinking and saying, so as better to appreciate and understand their needs. There is an urgent need for warmth, caring; for honest, not synthetic, emotion, for gentle leadership in prayer and in thought; for comfort and understanding, and not so much for ringing pronouncements on high, nor of ersatz nostalgia.

Finally, we dare not lose faith. Our *kedoshim* for the most part never lost faith under much more terrible circumstances.

I share that faith with the great Yiddish poet Yaakov Glatstein. In his poem *Without Jews* he condemns God for permitting the murder of the Six Million, and he pleads with Him:

Don't you know that without Jews there will be no Jewish God?

*Who will dream You?
Who will remember You?
Who will yearn for You?
Who will come to You over a homesick bridge and
leave You in order to return?*

That last line is the telling one for me. I believe that this generation, and the next, and the next, through all time, like all the others that came before, will at the last moment, accept its Jewishness with a whole heart.

And will, as in the past, “come back over a homesick bridge and leave again in order to return”.

This is my hope, my faith.

They will come back, as indeed they must!

God willing, we will be ready to receive them. Amen.

Panel discussion:

Prayer, Music, Liturgy and Faith at the Century's Close

Panelists:

Hazzan Nathan Lam, Los Angeles, CA

Hazzan Abraham Lubin, Bethesda, MD

Hazzan Melvin Lute-, Baltimore, MD

Rabbi Joel Myers, Executive Vice President, Rabbinical Assembly

Rabbi Allan Silverstein, President, Rabbinical Assembly

Rabbi Silverstein:

I want to respond to the very powerful address of Cantor Rosenbaum in a couple of ways but since it is a lengthy discussion I will do it in five minutes. There is a very famous piece by a scholar from Brandeis, entitled *Israel, the Ever Dying People*. The author wrote: "He who studies Jewish history will readily discover that there was hardly a generation in the Diaspora period which did not consider itself the final link in Israel's chain". And, he says, each generation had grounds to believe that. "Yet surprisingly", he writes, "this degree of alarm" - in other words calling attention to this as Cantor Rosenbaum did so eloquently - "contributed precisely to the subsequent Jewish creativity that kept us alive and renewed". And that is what I want to say today. We are facing all the challenges that you have heard and indeed more, but I join with those colleagues who, unanimously, voice their mysterious optimism that somehow we will prevail and somehow there will be not only Jewish survival but Jewish renewal. There is a book that has received a lot of attention, about a synagogue in Worcester, Massachusetts. The author trails Rabbi J. Rosenbaum around and he writes about the frustrations and difficulties in the uphill battle. I want to address three of the author's points because I want to give the optimistic side on the pessimistic challenge. Firstly, the claim that attendance at religious life, piety, and traditional davening in Conservative congregations have eroded very dramatically and precipitously in the past few years, and unlike in our heyday in the 1950's, when our shuls were packed on Shabbat morning, today Jews are leaving in droves. I look back at Sklar's classic study of Conservative Judaism in 1955. Sklar's study indicates that 80 percent of Conservative synagogues in the United States had less than 50 Shabbat morning regulars. Davening in the 1950's was the late Friday night service, and the people who came on Shabbat morning were considered the orthodox. Remember there were very few suburban areas where orthodox shuls existed. The view was, give us 10 or 15 years, and the Shabbat morning service would be for Bar Mitzvah families only, the late Friday night service would be all there is. Now I think that is important, because we have problems in terms of shul attendance today but we are not worse off on Shabbat morning than we were in the 1950s, quite the contrary - not everywhere, but in many places, we are blessed with the resurgence of the Shabbat morning service. And we are blessed with the opportunity to bring in many more people into the traditional davening life that Shabbat morning represents, in contrast to the programmatic life that



late Friday night represented. The second claim in this book, for which I also would offer an optimistic rebuttal, is that only in Israel can you have meaningful involvement in authentic Jewish life; if you stay in the United States you will not have that chance; Jews cannot live as a minority in America religiously, they will inevitably disappear; only in Israel can piety, prayer, authentic sanctity occur. Here too I would reply: Number one, those of us who visit Israel all the time are in tears over the vast majority of Israelis who are not seriously involved in religious life, and over the narrow range, growing increasingly narrow, of attractive religious options. It is not only being in Israel that will do the trick. By contrast, here in the United States, despite the assumption in the 1960's that orthodox Judaism and traditional davening in Conservative congregations might be on the wane and disappear by the year 2000, there are growing numbers of diaspora Jews who are seriously involved in meticulous observance. So it is not the locale, it is how you respond to modernity. The third claim in this book is that his Worcester Rabbi, like other rabbanim and hazzanim, is like Moshe in the wilderness, the wilderness that Cantor Rosenbaum described in a picturesque fashion, and the Jewish people *are* the *mitlonenim*, the constant complainers - they are stiff-necked, they will not cooperate, they will not do anything. But the very same description of the Worcester congregation talks about a shul that five years ago had negligible Shabbat morning attendance and now has quite a few people going; and about a shul that had no day school children and now has a lot; and about a shul where almost no-one studied adult education with their religious leadership but now is studying in significant numbers. In this particular synagogue, it is not that every lay person is meaningfully involved, but there is significant progress. So what I am trying to say is, we are not anywhere near perfection, we are not anywhere out of the wilderness, we are not where we want to be, but we are not worse off than we were, indeed in many ways we are making major strides in the right direction. Now I suspect that if you looked around the country you would find significant numbers of post World War II members of our communities. Not only hazzanim and rabbanim, Jewish professionals, but a significant core who are giving us a reason for optimism, who represent a change, and it was not supposed to be that way. It was supposed to be that every generation would get further and further away from observance here in America, and it has not occurred in quite that fashion.

I want to conclude by opening my hands in friendship and collegiality. We are people who, as Hazzan Rosenbaum indicated, represent two sides of the same coin. We need to work together more than ever before and to do so with our laity. As my friend Cantor Caplan knows full well, I always like to talk about names. It is a *basherte zakh*, an appropriate time to work together, a time when our movements' leadership of presidents all share the same name - Avraham. Alan Brown of Men's Club, *Avraham* Brown, the new Cantors Assembly president, *Avraham* Lubin, and then *Avraham* Silverstein, president of the Rabbinical Assembly, *Avraham* Silverman, president of the Ramah Commission - if we can not work together now, then when can we?! I open my hands in friendship and partnership and look forward to all kinds of opportunities for *shituf pe 'alah* with a wonderful team of religious leadership working together at the national and international level, with optimism for our future. Thank you.

Hazzan Nathan Lam:

First - Yasher Koah, Sam, as always it is a pleasure to hear you. I am brought back to the story of the 12 spies. Ten of them come back and they say, in a very graphic way, that they are in their own eyes like grasshoppers, and the native inhabitants are anakim, giants. But Caleb and Joshua come back and say the land is easily takeable. Now in each generation we are going to see things not necessarily according to age, but according to our perception of history and the way things are.

My background is one of history. I was a Jewish History major, and I tend to look at things from a historical perspective. First of all, if you look in the 17th and 18th century at Jewish Liturgy and Jewish practice, look at the minhagim of central and eastern Europe, you see how what we consider to be traditional services developed - how the *makhela* was preceded by *meshorerim*, how things developed to where they are today in terms of our service. We have heard these evaluations of what has been happening to the Conservative movement since 1955, and, yes, you can go through attendance records and see what has been shrinking, what has been elevated, what has not happened, what has happened. We see that the Friday night service, yes, has diminished and Shabbat morning has somewhat elevated its numbers. I want to take a totally different position, or at least look at it from a different standpoint. I think we have to go back to basics. To illuminate what Sam said about teaching: there is certainly no one here who knows me that doesn't know that I do have a healthy ego and I see my role of hazzan as an important role. I do not see myself as a grasshopper, I see myself as who I am. More importantly, I see myself, as did my teacher Alan Michaelson, as one who teaches. The reason Ramah worked was that when they came to a service they all had a common experience and they were taught something. It is just as easy to teach that which is correct and appropriate, to use your words Sam, as it is to let something that may not be appropriate for the moment go by. I love the word *savlanut*, because I am very impatient. Sometimes the waters do not part until someone jumps in. Part of our role has been eroded, not necessarily by colleagues or by congregations, but by us seeing ourselves as reactive and not proactive. Therefore I suggest to you, in a very humble fashion, some ways that we might change.

Look at the buzz-words in the most successful services, or prayer experiences. One: "participatory tefillah". Look in the newspaper on the High Holy Days and you see these words, "We have participatory tefillah"! What does that mean? That is a buzz word for, not anti-Hazzanut necessarily, but yes, of course everybody sings along. Then: "Spirituality", the biggest buzz-word of the day. Do you not agree that we (I include rabbanim and hazzanim together) are the embodiment of what spirituality should be? So it has been in Jewish history from the third century before the common era, when the position of Hazzan began to develop - predating the Rabbinate as we know it by a few hundred years, I might add. We are the embodiment of that spirituality because *we taught*. Another buzz word in the Conservative movement is *warm*, "It is a warm service". Or, "There is *congregational singing*."

I have these few suggestions. One: if you are teaching someone to use the computer you must have the tools, the language skills, by which to operate it. For example, you have to know what *boot up* is, you have to know what *access* is, you have to know



those words. Your congregants do not have the tools by which to understand the tefillah, either the meaning of it or the nusah - that is our buzz word. For we know that when a person comes to High Holiday service they hear the nusah for High Holiday *Bar 'chu* and they understand, their time clock is working, you have got them, they know it is yomtov. They hear the tones la-mi-re, they already know it is the final cadence during the shalosh regalim, and they can taste the blintzes or the matzo or whatever it is. You must have those tools. We have to teach them, we have to be in accordance with each other on teaching these tools. Not everybody can be a Baal Tefillah, not everybody in the golden days was a Baal Tefillah or a Baal Nusah, but they heard something and they responded to it. Next tool: This last year I began a program of meshorerim with one kid, *one*, and now it is about 15. Every Friday night they are there. We do a full Kabbalat Shabbat in a Reform congregation. The attendance has been incredible, these kids have learned something and I have gotten a great deal of nachar. They are hearing sounds of Hazzanut in the congregation and we are teaching them, the first fifteen minutes is teaching. I said this is our great role. The last one: Spirituality comes, at least as I see it, from a marriage between intellect and heart and you cannot have the intellect touch the heart unless they are both operating.

Now Sam, just to touch on one other point you made about congregational singing: I do not think that congregational singing is bad, in fact I think it is good if it is the appropriate stuff. We are talking about a fine line here: is congregational singing something that diminishes from what we do at the amud, or on the other hand, does it enhance the idea of *kedushah*, godliness between God and man, where our whole direction must be towards elevating our congregants to the highest madregah possible? And that is my last comment. I think that too often as I grew up in a Conservative congregation the level of what I received was not that of Moshe, taking the congregation to the highest place, but more like Korach. Even though we have in our congregations probably the most educated Jews in all history, it is our role, because they are still students, to teach them. And what higher role could there be, than to be teachers.

Hazzan Abraham Lubin:

I was listening very carefully to the precious words of Sam and the responses that have been heard already and even as I was listening I tried to jot down the most immediate responses to what is going through my mind and what is in my heart. These are some of my reactions.

One: In the corporate world of CEOs, the primary goal is the bottom line of profits. Public relations and media blitz are the tools to achieve profits and more profits. But in the spiritual world of the synagogue and our faith the primary goal is to make, as was said, better Jews. The tool for this is not *public* relations but *personal* relations.

Two: We need therefore, and this *was* said *also*, to act as *shlihei tsibbur* as much off the pulpit, off the bimah, as *on* the pulpit. To be effective with the tsibbur as its shlihim in the act of worship, we need to do our work beginning immediately after havdalah right through the entire week until Kabbalat Shabbat. *Ha-tore'ach be-erev shabbat yochal*

beshabbat, he who prepares for the Shabbat can achieve spirituality on the Shabbat. It is only if the work is done as the shaliah tsibbur, as the emissary or agent of the congregation or the community, during the entire week of the hol, the so-called secular - and by the way, we do not have a good word in Hebrew for “secularism” because avodat hakodesh should be done every moment of our lives, that is the whole idea of the mitzvot- it is only then that we can create a *shabbat kodesh*, a Shabbat of true holiness, and a community of an am kadosh, through tefillah that is expressed every day, culminating in the Shabbat but penetrated with a kivvun, a concentration, a penetration that holds *kavanah*.

Three: We have to proceed with tenacity, with persistence and yes, with a tremendous amount of patience. It is only then that we shall succeed; sometimes two steps forward and one step backwards, but mathematically speaking that is also a tremendous amount of real progress.

And finally, it was only on Har Sinai, with the Aseret Hadibrot from God Himself, that you had “*Uvashofar gadol yitoka*” and the *kol hashofar holekh vehazek*. But we hazzanim, rabbanim and leaders of our congregations, we will ultimately achieve that which is meaningful, that which is spiritual, with the *kol demama h dakah*, that special quality of relationship with our tsibbur, one on one, personal relationships. We have to do it every day, on different levels. We have to do it persistently, patiently, creatively, consistently, emotionally, with a neshamah, with a heart and with a soul. Ultimately we are concerned about tefillah and the quality of tefillah, which after all is *avodah she-balev*. *Avodah* literally means physical, hard work, day after day. And tefillah has to contain lev, it has to have the heart. If we inject this as our motto and as our agenda, I believe that we shall succeed as we look ahead through the rest of this decade and into the 21st century. We are told *Rachamana liba bu’ei*, God the Compassionate One ultimately seeks our heart. And if we can offer our hearts in our work, I think we shall succeed. It is obligatory on every one of us to give it that effort. I think God will listen and people will respond. Thank you.

Rabbi Joel Myers:

I am here not as a congregational rabbi, nor as a hazzan, but as a congregant. By way of introduction, I did serve as a congregational rabbi for 15 years, but for the past 13 years, while serving the Jewish community in one capacity or another, I have participated as a congregant privileged to pray with some wonderful hazzanim; first, with Hazzan Robert Kieval and now with Hazzan Jack Mendelson. Now, I know how great is our tendency to idealize the past, to say everything then was wonderful and to project this idealized vision forward and say it is a goal that we all have to create this idealized world, because all of us, as klei kodesh, dream for the day, and work for the day, when all our people will be knowledgeable, observant, understanding. For that is really what we work toward - a community of caring, involved, learned Jews. (I think all of us on the panel will agree with this.) But when we step back from that hope and look at reality, we understand the tensions that are ever with us and which we all talk about in one way or another.

And this is what I wish to focus on for a few moments: some of the very normal tensions that beset us in our work. There is first that ideal picture in our mind of what



we really should do and be, and then there is the reality of everyday life and work. I want to suggest that we therefore must opt for maintaining perspective rather than a vision of the ideal, not therefore doing away with tension, but placing it in context. For example, one tension we feel is over attendance. The Princeton Religious Research Center, which continually looks at religion in the United States, reminds us, when we look at their data, that attendance patterns at churches and synagogues have not changed much over many, many generations in the United States, except for a blip in the late 50's and early 60's, a time all of us remember as the "heyday" of the Conservative Movement (which also was the heyday of all religious movements in this country, with a boom of synagogue and church building and attendance after the second World War). Aside from that, attendance figures remain pretty much the same and many scholars who look in greater depth than we do at religion in the United States, especially at Protestantism in the United States, have pointed out that the issues surrounding attendance that we religious denominations experience are pretty much the same.

Then, there is a book about to be published by Gary Macintosh, a minister and head of an organization called the American Association for Church Growth, called *Three Generations: Riding the Waves Change in Your Church*. What he talks about is what we feel as another tension: the passing of leadership of an older generation that had a great feeling of reverence, a great sense of institutional loyalty, a feeling that, in our Jewish terminology, the rabbi, the hazzan, were people who were to be revered. Now, he notes, a generation of younger members, "the boomers", have a different sense of loyalty, demand change, experimentation, instantaneous "spirituality". And we feel the stress. What is interesting to consider though is these very people have the very same quest going on inside of them as their elders have had - a search for wholeness, for a closeness with God, for wanting to discover ritual that will help and enhance their lives.

Then we face personal tensions: the tension of being klei kodesh and the tensions of being professional, for one. Do we have model contracts? We do. We are "professionals" just like everybody else and yet we cannot be (and you just heard beautiful comments by Abe to that effect) "professionals". We are truly something other with our lives, with our standards, with who we are, whether we are at home or in the marketplace or in our synagogues. We live with these tensions and others, and that is really what I want to acknowledge and have us acknowledge, and to understand that there is health and importance in being together and talking about these things and trying to understand our way through them while looking for models to help us in our lives and work.

I want to applaud a model - our Hazzan in my synagogue. He is here and I wish to praise him immensely. We do practice music and melodies as a congregation. How do we learn new melodies? We take time and we practice on Shabbat morning for a little while. We do not do it consistently because we cannot, because that would be disruptive. But as an example, we all practiced for a new service. We practiced that service and we ended up with a core of congregants able to sing it well. When we had that service, there were a core of people already familiar with the melody. The service was spiritually uplifting and was something to behold. We do this periodically. I believe our Hazzan tries, very much, to balance hazzanut at the highest level with a willingness to be with the peo-

ple where they are and to involve us. It does not always work, you know. Jack Mendelson spent probably half a year trying to wean us away from the standard Aleinu melody into a different one, and he tried every time on Shabbat morning, at Minha, at every possibility, but it failed. We would not give up our Aleinu. But I think that what is required is an understanding that there is this willingness to be involved on the part of our congregants despite the tensions we feel as klei kodesh.

Several people this morning have used the word patience, *savlanut*. I often feel that in our striving, whether we are rabbis or cantors, for a sense of accomplishment, for increased spirituality, for an increasing level of observance for ourselves and our community, we require an ability to have patience and to exude caring concern. In the end, I am really not sure I know as a congregant, or as a rabbi, or you as hazzanim, ultimately what will be deemed effective or ineffective in what we do. I have no idea how Solomon Rossi's work was originally received or how Charles Davidson is being received in our day, but I know over time hazzanim have changed, and music has changed, congregants have changed, tastes have changed, and how what is deemed holy has changed, and therefore, I really do think that what is required of all of us as we meet the tensions that are not going to go away but ever remain, is a deeply felt commonality of purpose, a lot of patience and good sense, and a realization that we are always working towards the goal of creating a holy community and a holy people. Thank you.

Hauan Melvin Luterman:

I come from a congregation of 1200 families in Baltimore, Maryland. Baltimore is a unique city. If you walk down Park Heights Avenue on any Shabbat, you would see many, many hasidic, Lubavitch, Orthodox Jews. There is a synagogue practically on every corner in Baltimore. It is a wonderful city to raise children but I must tell you honestly, I am very frustrated, I am disheartened and quite angry that congregations today often do not have the commitment that they should.

I hear the word, "spirituality". I have been hearing it all year long because the younger families in my congregation have been using this word. They want something new. They are sending out a survey to the entire congregation, and part of the survey says: "Do you want to participate more at Services? Do you like the Rabbi's sermon? Do you like the music of the Cantor?" Imagine, this is what is happening today. "Do you want to participate in the musical portions of the service with different kinds of music? Do you like the guitar?" It is frustrating and I can tell you that I think most of the time that what we do as hazzanim is not enough. I believe the role of the hazzan has changed, but it has not changed to a point where we eliminate ourselves from our congregation completely.

Many of us think it is terrible to be involved. I have spoken to many of my colleagues and they ask what role I play as Hazzan. I answer: "I teach Bnai Mitzvah." "You what?" "I teach Bnai Mitzvah." "Why should you want to have that kind of a job? Why should you want to teach children?" and I answer "What is wrong with teaching children? This is our future." My colleagues say "It is boring, you do not need it, it is aggravation." Fine - you do not teach them, so they do not learn, or they learn by tutors. What can they



learn from a tutor? You are the hazzan, what you can give them from your heart, they can never get from a tutor. Frustrating, yes.

Our congregants now tell the Cantor "On Friday evening we would like you to do some different kinds of music." "Fine, what would you like?" "Well, we want to invite a music leader to come to the Friday night Service to play the guitar and lead songs." My answer to them is, "In our temple? What are we talking about?" "Well we want it in the main sanctuary of our temple." "Absolutely not." "Why? This is spirituality, this is praying, this is what Judaism is all about." My answer to them is, "This is not what Judaism is all about." Now, I want you to know that I am now, besides teaching the Bnai Mitzvah, besides working in the religious school, in the process of teaching Hebrew to the adults, and in my congregation that is a chore, because my congregation is a Reform congregation and many of my members cannot read Hebrew. But, they are learning, and now we are starting a class with all women to teach them the melodies for Friday night and Shabbat morning so they can participate at Worship Services. We lose out when we do not teach our members. We are losing out when we do not become part of our congregation. It is our role that we should be more involved as clergy in our congregation. I believe that if you are a hazzan in a congregation, you should be involved in every single thing that goes on in the congregation's life, attend most of the meetings that take place. I find going to meetings brings me closer to the members of my congregation. Think about it. I am on the Executive Board of my congregation. Why? Because I am the hazzan. I am part of their life. I am the one that leads them in prayer. Now, Sam quoted David Tilman that the role of hazzan is to create great Jews. Is not this our role?

Our congregants want more participation in the Services. Now, the new thing is that they want to participate on Friday evenings by getting up and reading prayers in the Service. They create Sisterhood Sabbath Services which are beautiful. We had one recently on the Holocaust which was also magnificent. It not only brought something to the congregation, but it brought the participation in a way where it should be. Getting up there and reading a prayer and making mistakes and botching up the Service is not participation.

I am really frustrated. You have to understand that I was brought up in an Orthodox home. I was an Orthodox hazzan many years ago in Philadelphia, in a little shul, and to hear the congregation join with me in prayer and singing was a wonderful experience. When I came to Oheb Shalom, Oheb not Ohev, which translated means Lovers of Peace, the first song I heard at the Service by the Confirmands was *Father See Thy Suppliant Children*. The next song I heard was *God Is In His Holy Temple*. We do not sing these melodies anymore. I believe our role, as hazzanim, as singers of Israel, is to become more involved with our congregation, become the clergy of our congregation, teach more to our children and to our congregants the prayers of our people. This is the only way we will survive, this is the only way we can go forward as Jews and to teach our people so they, in turn, can teach their generations to come, L'Dor Vador, from generation to generation. Thank you.

Hauan Joel Caplan, from the floor:

The following words are for Cantor Rosenbaum. I have to tell you, I was very affected emotionally by your speech but perhaps not in a way which you would like. I would like to respond with some things about my shul. Our elders, I would like to say, are revered. Our Board and I are part of the 20 to 40 generation which has been somewhat lambasted. Our Board is primarily committed shulgoers to whom I think our elders are rather happy to entrust the leadership of our shul. The *murmurei* that you talk about, thank God, is alive and well in our shul. Our choir is 75 strong, a community effort. A man has come to me in the last week because, he says, "I want an opportunity to help conduct the shul choir, is there a way for me to fit in?" People in the congregation come up to me and say, "Look here is a piyut for Shabbat Parah, can we get it in there somehow?" "Cantor, didn't you make copies of the piyut for Shabbat Zachor, do we have time to fit it in?" I am not kidding. The Prayer for Israel: somebody came up to me and said "We have to make a *Mi Shebeirakh* for the four MIA's in Israel who are missing, how can we not say this?" We say it. The Rabbi and I do all we can to try to keep the thing moving. You said that there are those for whom the prayer is such that they are denied nourishment of the spirit. My only reaction to that is, I am sorry for them, I do not know what they are doing in shul. Perhaps as hazzanim we can do a little bit of something that Rabbi Silverstein, in my own congregation, has been doing - for the last year he has been pumping out - and I do not know how he keeps doing it - he has been pumping out basically Rabbi Silverstein's crib notes on the parashah, with various sources. I have been thinking I should write the Hazzan's crib notes on the service. If I do not like the translations (and we use the old Silverman siddur too) - fine; with regard to a lot of translations I agree with you, but translators are not traitors, translators do the best job that they can in the style and the time that they are living. Fine - the Silverman Siddur is years old so I will write my own translations, I will quote as many footnotes as I can, *a la* Artscroll, but translators are not traitors, they do the best that they can. Problems? Sure, we have plenty of problems but we are doing the best we can and - come visit sometime.

Hauan Rosenbaum:

May I respond? You are indeed blessed. I wish it could be said that every congregation has followed that pattern because it seems to be an ideal congregation both for you, for the rabbi and especially for the congregants. The remark that translators are traitors, I must confess is not mine but Maurice Samuels' who certainly was one of the most famous and skilled "traitors" (translators), and his point was that it is very difficult not to let your own nuances creep in, in the choice of one word versus another. So I did not mean to insult them, but many of the translations in that prayer book turn a lot of people off because, as you rightly said, Morris Silverman did them many years ago and that was the style at that time. It is time that maybe the Seminary did what they did with Mr. Wishengrad before they started the *Eternal Light* radio series. They found a man who was Jewishly inclined and could write but knew very little and they involved him and taught him, so that he became himself an observant Jew and is now a member, I think, of an ultra-orthodox



Hollywood community. Maybe we should try to find and enlist poets that might be interested and who might spend a year at the Seminary imbibing some of the spirit and learning something about midrashim, something about the underlying things in the prayer book that the average reader does not know. And maybe then we could get a translation that will appeal to the baby-boomers and to the younger ones and to the next generation that will come. I applaud everything that you did. I think in the 43 years that I served Beth El, I tried to do very similar things. I too was fortunate in colleagues who understood and who let me do these things and cooperated with it but it is unfortunately not universal. But I applaud you and may you continue, kol *hukavod*.

Hazzan Howard Dardashti, from the jlooc

I want to say that we have to be realistic about the fact that congregations have developed this need for participation, in the Ashkenazi tradition in particular; in the Sephardi tradition they always did that, the congregation responded a lot more than we used to find in the Ashkenazi tradition. However, in the past few decades in the Ashkenazi tradition congregations have been showing a lot of interest in congregational singing which could be viewed as a very encouraging thing if we know what to do with it. The congregation does not want to just sit there and listen to a hazzan. It used to be that the more popular hazzanim, in order to get more interest from their listeners, whether in the congregations or at concerts, would always introduce a little tune in the middle of a recitative, or towards the end of a recitative, getting the people to participate, and they really appreciated that. They have been appreciating this thing all the time, we have just been missing it in general. In our time congregations have been a lot more assertive about this and they have been asking for these congregational tunes. The only way they seem to have been able to find it was with the Ramah tunes because Ramah tunes have a lot of congregational singing. The hazzanim said "Maybe we cannot really blame them for it, maybe possibly we could be blamed for not introducing enough congregational tunes matching our hazzanut and the nusah." So my suggestion really is that we need to introduce lots of congregational tunes, but these congregational tunes need to be always interrupted with a piece of hazzanut in between, therefore giving the hazzan the control of the service. If you just have congregational tunes one after the other, when a congregation learns them they just want to go on, and you cannot interrupt them to introduce anything else to them. So number one: I think the tune should be in taste, matching the nusah of the service. Two: as I was saying before, the popular hazzanim used to introduce a little tune in the middle of a recitative. I think now what we need to do is the opposite, actually to introduce a little recitative in the middle of a congregational tune! By doing that we can insert ourselves and introduce back slowly to the congregation what the value of hazzanut could be and how beautiful it is. I happen recently to have begun at a congregation which had a hazzan for 10 years approximately and this hazzan did nothing but congregational tunes in that synagogue, so everything they did, except on High Holidays, was basically congregational tunes and I had to do exactly that, I had to take a lot of congregational tunes. I added some more congregational tunes and I composed some pieces and every piece that I com-

posed, by the way, I composed with correct accentuation. I broke my head if I had to, to make the correct accentuation in the music. By doing that it was also a good opportunity for me to tell them that a certain congregational tune is not good, because it really does not match the value of the prayer itself to change the tunes and not have appropriate tunes. . .

Another Comment from the floor:

I have just one quick comment. What you are saying is right. The fact is that music does have this tremendous spiritual power and attractiveness to it and I think that what we are talking about is not the negative but the positive. I am as optimistic as other people who have spoken about congregational life. What you are talking about is a balance in what we do, and I think that is probably most important, especially when it comes to involving congregants. They participate well because music has this ability to raise the spiritual level, to be in a collective voice, and while I will not sing by myself, I will sure sing with a few hundred other people around me. I think there is something beautiful about that.

Hauan Ira Bigeleisen from the floor:

One of the challenges that we face where I am, at Adat Ari El, is due to a very young congregation. We have about 850 families; of those 850 families, 250 families have children who are under 5 and another 400 families, approximately, have children in grade school. So one of our challenges, which we all face, is to try to integrate these families who mostly are not knowledgeable into our services, and at the same time to serve the intellectual needs of the older congregants as well. So we have adopted an approach of trying to aim our services, especially on Friday nights, at different populations, which will allow us every month to try and get everybody into shul. That is the goal of our program. It has been very successful - we have gone from a Friday night program of basically 35 people to anywhere from 250 to 400 people every Friday night. I know I do not have time to tell you all about it but I would be happy to discuss it with anybody who wants to ask me questions about it.

Another comment from the floor:

I have heard a lot about *avodah shebafev*, and *avodah min halev*. I would like to suggest to you one phrase that we find in our liturgy. Perhaps we ought to start with ourselves, sharing with each other, teaching each other, suggesting to each other like the great rabbi who wanted to set the world aright until he finally found out that he had to start with himself. So I would like to suggest to you *vedover emet bilvavo*, which means you should speak the truth in your heart. I think that is when we will get heart into the congregation. You speak about spirituality - the only time that I find spirituality in our congregations is when it comes with *mitzvat akhifah*. When you have a kiddush or anything else - boy, you get a crowd! So, *dover emet bilvavo*, start looking into yourself and speaking the truth in your heart, and everything will follow.



Another speaker from the floor:

Sam, I say this with great affection and great respect, I worked at camp Ramah as *Rosh Hazzanut*. I have returned to camp Ramah as a consultant, as a professional. Compared with what is going on in real synagogues and in other national conventions where Shabbat nusah is used on weekday, Ramah nusah is not so bad. It is not perfect, but as a starting place they are very good at keeping Shabbat and weekday separate. They have some problems, as Max Wohlberg said - every *hatzi kaddish* is the same and every *kaddish shalem* is the same, but compared with what is out there, with the rest of the American Jewish community or the Conservative Jewish community, it is not bad, it is a starting place. Yes, it should go beyond, but it is really not so bad.

Another speaker from the floor:

It is true, in the orthodox community the complaint of those knowledgeable is that nusah has also been eroded terribly. Most orthodox congregations on Shabbat morning would not use the appropriate *birkat hashachar*, they have gone to weekday nusah...

Another speaker:

And you know what the reason is? The reason is because they have no hazzanim any more, and that is why nusah is eroded. It is a dinosaur in the orthodox congregation. You will not hear authentic nusah any more in an orthodox congregation. If you want to hear it, go to a Conservative congregation, go to a Reform congregation, but it is not in the orthodox movement any more.

Another speaker from the floor:

I am addressing this to everyone present, but particularly the statement that Mel Luterman made, which I found was very profound, deep and honest. I think that the most important responsibility of hazzanim and rabbanim today is not simply to say no to requests for a change in music or liturgy, but it is to convey through bulletin articles, lectures and sermons why the inherited music and sacred writing should be retained rather than the request for the modern music and new liturgy. That is the responsibility of the hazzanim and the rabbanim today.

Akiva Zimmerman from the floor:

As you know I am from Israel. It is for me not so easy to speak English unprepared and with my terrible pronunciation. But I think that I will speak the truth because I am not a hazzan.

Hazzanut has died. I come from Tel Aviv. Thirty years ago, every synagogue had a hazzan, a choir. Today we have in Tel Aviv 600 synagogues; only 5 synagogues have hazzanim, 4 of them part-time hazzanim once a month. The only synagogue that has a *hazzan kavu'a* is the Ichud Shivat Tsion - Hazzan Eliahu Treistman, a member of the Cantors Assembly. I was there *shevi'i shel pesah* at night, he says: "You are lucky, the

gabboyim are not here, so I can do *Hamaavir Banav*. “

Two things spoil hazzanut. One of them is *shiruh betsibbur*. Tefillah is not a “happening”, the hazzan is a shaliah tsibbur. Mendele Mocher Sforim says: A hazzan is like a lawyer. But have you seen someone take a lawyer and instead of letting the lawyer speak, he speaks himself? He wrote that about *shiruh betsibbur* 150 years ago. The second thing that spoils hazzanut is concerts- Concerts are the enemy of hazzanut because in all the concerts the hazzanim sing the same 20 pieces. One hazzan asked me, “Why are you not coming to my concert?” “Because”, I tell him, “I not only know your repertoire, I know even the jokes you will tell”. Hazzanut is not jokes. Hazzanut is not *sha’ashuim* (entertainment). Hazzanut is avodat hakodesh.

There are 52 shabbatot in the year. Every Shabbat has its own *Lecha Dodi*. They asked me to daven Kabbalat Shabbat this Shabbat in Long Beach by my dear friend, Sol Mendelson. So - Lecha Dodi from the sefirah! They started *their* Lecha Dodi so I stopped, and I sang a Lecha Dodi from the sefirah. I am not a hazzan but I know that every Shabbat has its own Lecha Dodi. If you have *shirah betsibbur* you do not need a hazzan. If you will study the history of the piyutim, you will see that the first hazzanim were the payetanim. They came every Shabbat with new poetry. We are the only nation that sings our poetry but now they have omitted the piyutim so they kill the spirit of the tefillah. I am going every day to synagogue, I am going every Shabbat to synagogue, but I do not feel any interest. I am going because a Jew is *mechuyav lehitpalel betsibbur*: But I do not want to have heard what the hazzan chants, I want something new. Every Shabbat when Leib Glantz davened he had something new. Someone said to me “*Ir 'arget uvek Leibele Glantz fun fargangen Shabes*” (you are murdering what Leibele Glantz sang last Shabbat). But today, always the same, the same nusah even. I was with some famous Cantor in a synagogue on Pesach - the hazzan starts with the Rosh Hashanah melody, so I say “Shanah tovah!” and nobody from the congregants understood, they said that I am the meshuggeneh! You cannot do this!

It is a terrible, terrible thing that hazzanut has passed away and hazzanim have no feelings about it; they are cutting down the tree that they are standing on. Hazzanut without nusah is not hazzanut. You have so much music, not hazzanut virtuoso pieces but nusah, plain nusah for davening. Hazzanim have forgotten that. Hazzanut is not a top C. You can be a hazzan with a low voice, but you have to know the nusah, that is the neshamah of the tefillah. If you take it away, you do not have hazzanut. Excuse me for being so excited but I love hazzanut, from my youth I helped hazzanut, and today...

Hazzan Morton Shames from the floor:

I feel a general pain that I hear on the phone from my colleagues and the pain is something, perhaps, that Mel Luterman has voiced and perhaps even that Rabbi Myers has said: there are great tensions; and I think the hazzan is feeling today that he has to insinuate himself into the service, and that is a very painful thing. That is all I have to say. That is not the role we want to play. We want to participate and be full members of the klei kodesh.



Hanan Rosenbaum:

I think it is very important to look beneath what Akiva Zimmerman has said. That it was wise and educated and knowledgeable, there is no question. But think about *Ki Mitsiyon tetse'i Torah* - if in Israel hazzanut has died, what kind of signal should that give us here in the golah to take up the place of what is missing in Israel? Maybe Israel will eventually have to learn it back again from us. Well, that is the danger signal you have given us, that even in Israel they have the problem.

Installation of the President

Installing Officer: **Hazzan Nathan Lam**, Los Angeles, California
President's Response: **Hazzan Abraham Lubin**, Bethesda, Maryland

Hazzan Nathan Lam:

We read in Sefer Bereishit about Avraham Avinu doing charity and justice in order that God might bring upon Abraham that which He has spoken. There are great words in which he commands his children to do that which God has commanded him.

You have a wonderful family, a loving wife and wonderful children. You have as many doctors as there are, I think, in the entire State of Alaska, in your family. But this passage has a special Midrash to it, which we read in Ein Yaakov. Abraham used to receive wayfarers, this is the commentary on this passage. After they had eaten and drunk he would suggest, "Say Grace". When they asked "What shall I say?" he would reply, "Say 'Blessed be the everlasting God of the world of whose bounty we have partaken' ". (Now, first of all when I saw this word about Grace, all I could think about was you singing Racheim Na.) If the wayfarer, having eaten and drunk, accepted the suggestion and said Grace, he would be allowed to depart, but if he refused, Abraham would say, "Pay what you owe me". When the wayfarer asked, "How much do I owe you?" Abraham would reply, "A jug of wine, so much, a pound of meat, so much, and a loaf of bread, so much. Who do you suppose is giving you wine in the wilderness, meat in the wilderness, bread in the wilderness?" The wayfarer is now aware that he must either pay or thank God by saying "Blessed be the everlasting God of the World of whose bounty we have partaken". This is the meaning of the description of Abraham as one who bestows free bounty and justice. First bounty and then justice.

You are certainly hochnasat orchim, you are certainly one who follows that pennant, but most of all we know you to be fair and you have followed in the footsteps of one of our patriarchs, where justice and fairness is a cornerstone to your life. You always tell it like it is and that, we know, we have come to expect from you. Abraham says "Will not the shofet kol ha'arets do justice?" Abe, when you ascend to the presidency, we know that you will be just and fair in all of your doings with all of the members of the Assembly, with the business and affairs of the Assembly, with the personalities and many great things we have to deal with every single day. We are honored and pleased to call you President of the Cantors Assembly. You are now hereby installed.

Hazzan Abraham Lubin:

Thank you Nate for your kind words.

My dear colleagues and friends of the Cantors Assembly. It is with a profound sense of gratitude and trepidation, that I accept this highest honor of the Cantors Assembly's leadership, to serve as your President.

When a Jew is about to perform a Mitzvah he pronounces the following words: Bidechilu Urechimu ("With Fear and with Love"). At first this seems to be a contradic-



tory set of emotions to accompany the performance of a Mitzvah, namely, fear and love. However, on closer examination, it is so true (and indeed appropriate) that a complete commitment and devotion to a noble cause brings together these two emotions of fear or trepidation and love. Fear in the sense that when we are afraid, we tend to take extra precaution and greater care before we take the first step, before we make a decision, before we make a final judgment and come to a reasoned conclusion on a given issue.

The other emotion is that of love. True love is total commitment and absolute devotion. True love is unconditional and selfless. I intend to approach my tasks with these same two complementary emotions as I assume the office of President of the Cantors Assembly.

I pledge to you today, that as President of our beloved Cantors Assembly I will make every effort to be inclusive; to find a reasoned consensus of opinions expressed by all of you, members of the Cantors Assembly, the very lifeblood of our organization; I will seek the wisdom, counsel, strength and support of every one of your elected Officers. I intend to draw heavily on the wealth of experience, the wide-ranging knowledge of the inner workings of the Cantors Assembly, and the sheer wisdom and good counsel of our indefatigable Executive Vice President, Samuel Rosenbaum, together with the skills of management and administration exhibited by our Executive Administrator, Abraham Shapiro. I know I will not hesitate for a moment to call on all the wisdom and experience of my most immediate predecessors in this office: Hazzanim Stephen Stein, Nate Lam and Robert Kieval, as well as every one of our beloved past Presidents, who, each in his own way, continues to give of his time and counsel to the work of the Cantors Assembly. They are Sol Hammerman, David Leon, Solomon Mendelson, Ivan Perlman, Morton Shames, Gregor Shelkan, Kurt Silbermann, Isaac Wall, and Max Wohlberg. And I remember with deep gratitude, the inspiration and the work of our past Presidents who are no longer with us, but without whom this organization would not be existing and thriving **today**. **They** are: Hazzanim Michal Hammerman, Arthur Koret, Yehuda Mandel, Saul Meisels, Nathan Mendelson, Moshe Nathanson, David Putterman, Abraham Rose, Moses Silverman and Charles Sudock, may they always be remembered for **good**. Zichronam livracha, may their memories be for a blessing. Aleyhem Hashalom.

Let me now turn your attention to the single most important issue that burst upon the American-Jewish community in the wake of the 1990 National Jewish Population Survey. The issue, as we all so painfully know, is that of Jewish Continuity.

It was shocking to learn that "In recent years just over half of born Jews who were married, at any age, chose a spouse who was born gentile, and has remained so, while less than 5 percent of these marriages include a non-Jewish partner who became a Jew by choice".

As we enter the last half-decade of this century and are practically at the portals of the 21st century, we need to quickly respond to the challenge of this single most serious, complex and far-reaching agenda item of the North American Jewish community.

As Hazzanim we have a central role to play in bringing about a turning point in the present direction of rampant assimilation among such large segments of the Jewish community. We need to seriously review, rethink and once **and** for all re-examine our

tasks and priorities as Shlichay Tzibbur, serving the present needs of our congregations and communities whose very existence and continuity is in question. Let me, if I may, make one modest suggestion which I believe we as Hazzanim need to accomplish, if we are to make a difference in the quality of Jewish life of the congregants we serve.

I would like to use as a point of reference a phrase found in the Ahavah Rabbah prayer. We are all familiar with the musical connotation of the Ahavah Rabbah mode. We know, of course, that inherent in this exciting mode are found a diversity of melodic possibilities, from the most joyous songs such as Havah Nagilah:

Musical notation for the song Havah Nagilah. The melody is in common time (indicated by a '4' in a circle) and uses a treble clef. The lyrics are written below the notes: Ha-vah na-gi-lah ha-vah.

to the most solemn chant of Eil Maley Rachamim :

Musical notation for the song Eil Maley Rachamim. The melody is in common time (indicated by a '4' in a circle) and uses a treble clef. The lyrics are written below the notes: Eil ma-lei ra-chamim.

Textually this prayer, which introduces the Shema, contains the following phrase: "Lishmoa, lilmod, ulelamed, lishmor ve-la-asot" ("To hear, to study, to teach, to observe and to do".) This liturgical instruction ought to be our personal agenda and credo as Hazzanim, as we approach the transition from the 20th and into the 21st century.

Let me briefly delineate each of these words of instruction:

Lishmoa - To hear

We need to hear and to listen to our congregants. What are they saying to us? What are their present needs? Not what the needs of their parents and grandparents were. But what are their needs today?

Lilmod - To study

Each one of us, no matter how young or old, needs to set a time for personal study to equip ourselves adequately with as much knowledge as possible in various areas of skill, in order to function fully and better in a variety of ways.

Ulelamed - To teach

We must be involved in the educational program of our congregations. We need to be creative in finding avenues and opportunities to teach what we know and love so much. We need to make the worshipers excited and enthusiastic about Tefilah (prayer), Jewish music, the Hebrew language, Jewish culture and everything in between.



Lishmor - To observe

We must constantly be on the watch, and observe and recognize the tremendous changes that are rapidly occurring in the dynamics of present day congregational life. We need to respond actively and creatively and not to sit back passively and continue "business as usual", and only react, sometimes a little too late.

Ve-la-asot - And to do

Aha! This is the core of it all. To do the Maaseh, the deed. The hard work that we need to do in every area of the synagogue's program where we can apply our special skills and expertise where we, and we alone, can make a difference.

Our reward will be to know that we truly matter in the scheme of things, because we can make a difference and a contribution; and unless we make a difference and a contribution we have no reason to exist in the first place. We can and we'd better make a difference.

As Shlichay Tzibbur (emissaries of the community) we must serve the Tzibbur (the community) with the crucial needs of today in order to secure the continuity of tomorrow - that continuity which is so threatened.

In conclusion I want to add that students of Jewish history are not so alarmed, and are well aware that this is not the first time in history when continuity of the Jewish people, its faith, language and culture were threatened. However, in each instance our response and resilience averted the impending calamity.

Let me cite but two examples: Following the destruction of the 2nd Temple in 70 C.E. when the continuity of Jewish existence was threatened, Rabbi Yochanan Ben Zakkai, one of the leading sages of the 1st century, restored Jewish life and scholarship in the city of Yavneh, which quickly became the religious national center for a dispersed community.

Closer to our day, in the 19th century, Judah Leib Gordon (1831-1892), one of the outstanding Hebrew poets of the 19th century, wrote a poem called Le-mi Ani Amel ("For Whom Do I Labor?") in which he cried out in despair "Oh who can tell the future, who can tell me?/Perhaps I am the last of Zion's poets/and you, the last readers". Gordon feared the demise of the Hebrew language with himself. Yet -- who followed him? Only the greatest Hebrew poet of modern times: Chayim Nachman Bialik (1873-1934) whose genius and spirit have left an indelible imprint on modern Hebrew literature.

Unlike Judah Leib Gordon, I am not ready or willing to say Kaddish and ask if we are the last of Zion's Hazzanim and our congregants the last worshipers.

Let us take our example from Rabbi Yochanan Ben Zakkai who, in the midst of the ruins and destruction of Jerusalem and its temple, picked up the pieces and did the Maaseh, the work. He restored Jewish life, Jewish scholarship, the institution of the Sanhedrin and Jewish prayer in a city called Yavneh. It occurred to me that the spelling of the name Yavneh is the same as the Hebrew word Yibaneh -- "It shall be rebuilt". To paraphrase another great sage, Rabbi Elazar who spoke in the name of Rabbi Chanina: "Al Tikray Yavneh Ela Yibaneh" -- Do not read Yavneh but Yibaneh -- "It shall be rebuilt".

We must not despair. There will be continuity of a strong and thriving Jewish

community here in America. If only we build and rebuild. We as Hazzanim, must play a crucial and central role in this enterprise and renaissance of the Jewish heart, the Jewish soul and the Jewish spirit.

Im tirzu ein zu agadah -- If you will it, it is not a dream.
Thank you.

Please join me in the refrain of the Shehecheyanu:

SHEHECHEYANU

ARRAHAM LURIN

Musical score for 'Bachata' featuring a vocal line and a piano accompaniment. The vocal line includes lyrics like 'Ba - ruch a - tah A - do - nai E - lo - hei - nu' and chords Fm and Fm/Eb. The piano part consists of eighth-note patterns.

me lech ha o - lan she - he - che-

Bb/D Bb Csus C7

A musical score for 'Vehigil' featuring a single melodic line on a treble clef staff. The lyrics are: ya - - nu ve - ki a y e - ma - - nu ve - hi - gi-. The chords indicated above the staff are F, Gm/F, and C/E.

F C7 F G9 C

a DU laz man ha zeh, she heh cheh

Musical score for 'Laz-Man' featuring a single melodic line on a staff. The melody consists of eighth-note patterns. The lyrics are: a nu laz- man ha * teh, la z-. The score includes a dynamic marking 'F' at the beginning, followed by 'c7', then 'F', 'C7', and another 'F'. A measure number '2' is indicated above the staff. The vocal line starts with a sustained note, followed by eighth-note pairs, then a sustained note again.

The musical score continues with two measures. Measure 11 starts with a Bb note, followed by a Bbm6 chord (Bb, D, F#) indicated by a circled Roman numeral VI. Measure 12 begins with an F note, followed by a reh. (rehearsal mark). The lyrics "tan ha" are written below the notes.



Cantors Assembly
48th Annual Convention
Tuesday Evening, May 23, 1995, 8:30 PM
Leahy Productions

in association with
Peter Breger

present

That's Life!

A New Musical Revue

Music by
Rick Cummfns, Dick Gallagher
Ben Schaechter and Carolyn Sloan

Lyrics by
Susan DiLallo, Dan Kael,
Stacey Luftig, June Siegel, Glenn Slater,
Carolyn Sloan, Cheryl Stem and Greer Woodward

Set Design
Michael McGarty

Costume Design
Gail Cooper-Hecht

Lighting Design
Betsy Flinston

Sound Design
Robert Campbell

Musical Direction
Christopher McGovern

Arrangements and Orchestrations
Sande Campbell
Christopher McGovern

Casting
Irene Stockton, CSA

Production Stage Manager
D.C. Rosenberg

Steven M. Levy

Press Representative
The Pete Sanders Group

Associate Producers
Paula Hell Fisher and Andrea Nasher

Conceived, Directed and Choreographed by

Helen Butleroff

That's Life! was originally produced by the Jewish Repertory Theater

Musical Scenes

"More than 5700 Years"

Music: Ben Schaechter

Lyrics: Dan Kael

"Endangered Species"

Music: Dick Gallagher

Lyrics: June Siegel

"It's Beyond Me"

Music: Ben Schaechter

Lyrics: Dan Kael

"Tap My Potential"

Music: Ben Schaechter

Lyrics: Susan Di Lab

"Bei Mir Bist du Rap"

Music: Dick Gallagher

Tower Babies"

Monologue: Cheryl Stern

"Rhinoplasty"

Music: Dick Gallagher

Lyrics: Cheryl Stern

● It's A Schoolyard in Brooklyn"

Music: Ben Schaechter

Lyrics: Greer Woodward

"My Calling"

Music: Carolyn Sloan

Lyrics: Stacey Luftig

"A Share of Paradise"

Music: Rick Cummins

Lyrics: Greer Woodward

"Mama, I Want to Sit Downstairs"

Music: Carolyn Sloan

Lyrics: Stacey Luftig

"Gorgeous Kay"

Music: Rick Cummins

Lyrics: Greer Woodward

Time and Place: Christmas Eve; Akron, OH; 1966 and the present

"We All Could Be Jewish If We Tried A Little Harder"

Music: Rick Cummins

Lyrics: June Siegel



Composers' Roundtable

Debbie Friedman, Los Angeles, California

Hazzan Sol Zim, New York, New York

Hazzan Charles Davidson, Elkins Park, Pennsylvania

Hazzan Jacob Mendelson, White Plains, New York

Hazzan Jacob Mendelson:

I think this is going to be a very exciting session. For many years we have kicked around the possibility of having a composers' forum, to speak to colleagues and friends who are composers, try to get into their heads and find out what they are all about. We all know that Jewish music has always reflected its age: Rossi's music sounded like Italian Renaissance music and so on and so forth. We live in America and America has certain sounds that are uniquely American. People that have grown up in this country have no choice, it would be impossible for them to compose without being influenced by the so-called "American sound".

We are going to ask the three composers on today's panel to come up and show 15 minutes or so of some of their music, maybe talk about it a little bit, and then when the music portion is over we are going to open it up for questions and maybe air out some thoughts that we are thinking but not verbalizing so much. Let's get whatever we feel is necessary out into the open and have an honest, loving discussion of where we are going with this so-called **nusah America** Do you all own the Katchko black book? In the introduction to the Katchko book Abraham Franzblau and Eric Werner talk about Katchko being the purveyor of **minhag America So** here we are, the Hazzanim of America, with the unique opportunity to talk to some of the people who are shaping the synagogue music of this country.

Sol Zim needs no introduction. We all know him and love him. His influence has been far-reaching in the American Synagogue. I dare say there is hardly a congregation that goes through a shabbat service in this country where you do not hear some composition that was written by Sol. Sol writes in a Neo-Hasidic style. He is a terrific Hazzan, just as a Hazzan, he has a wonderful background. He has davened in some of the major shuls, he has davened in Beth-El in Boro Park, at the orthodox end of the spectrum, and is a terrific practitioner of the Cantorial art. There is another element to him which is maybe even stronger - he is a fabulous entertainer. If you look at his schedule - well, you do not have to look at his schedule, you just have to call him up and say, "How are you doing Sol?" and he will tell you he was in Brazil last week etc. etc... But he does 55, 60 concerts in an annual schedule. And he involves kids. It is an honor to call upon my friend, my colleague Hazzan Sol Zim accompanied by Tova Marcos.

Hazzan Sol Zim:

You want to know what makes me tick in terms of what I write?

We have all had the opportunity of going through different phases in our lives. Well, it was 1984 when I came out with my first book. I came out with all these little

melodies like *Yambidi-bimbom-Bai...* I became called by a name, I was called *ZIM-bidi-bimbom-Bai!* That was by the Rabbi at Holy Blossom Temple in Toronto, when I was commissioned to do a Hasidic service.

But what made me start to write in this fashion? As hazzanim, music is our life. This maxim is true; it is very important to us as Hazzanim to encourage, to create, to *make* our congregations come alive in some fashion or form. It is up to you to make it happen. I chose, in my own style, to make it happen because I remember a time at Grossinger's when I was not a member of the Cantors Assembly. I remember sitting in the lobby and feeling that we need to create some sort of a spirit within our synagogues, some sort of a dimension that is missing. I had just been appointed to a position in Hollis Hills, where I have been for 32 years, and I said "I have got to do something". I had a wonderful choir, Morris Barash at that time was my conductor. So what made me start to write this material? I felt the need of the American public. I felt the shuls were becoming empty. I felt it incumbent upon myself to make something happen. So I started at all these Cantors Assembly yearly conventions playing some of the melodies that I had created.

Now, what am I going to create? I was into a very traditional background. I love Hazzanut. I love *nusah hatefillah*. I write within the *nusah hatefillah*. I make sure that you can always come back to the berakhah at the end of a piece, the way it is supposed to be. If you go back to Lewandowski, Dunajewsky, Nowakowsky- what type of material were they writing? Who were they influenced by? They were influenced by what was going on around them. We, today, are still doing their beautiful material but a lot of our younger generation are being lost. I felt that little gap, so I started to create and write, not only for children's choirs, but to write for congregants who come into a synagogue and cannot, in any way, daven. They do not know how to daven! The Eastern European Jew who was here many years ago - we still have a few around thank God, *ad meuh ve'esrim* - they knew! But our congregants today, they were not able in any fashion to understand the tefillah. So how do you get the tefillah that they are hearing into the heart- *balev*? That is something that I felt had to be done and had to be reckoned with. I was not a composer, I just started writing. I started writing because I felt there was a need to make people in each congregation feel a joy. I called my first group of books the Joy series, I wanted to create that joy. The first question that was asked of me was "How do you find the Joy of the High Holidays ?" (If you said the Joy of Tisha B' Av, that would be something else!) But how do you find the Joy of the High Holidays? How do you find joy? Bittersweet - there is a thin line, where people are able to create the joy, the *hitlahavut*, to create the emotion.

We were talking about this just yesterday, about the *umkho* getting the prayer, about getting our people to feel something. OK, there are ways. There are many of you sitting out here today who have this ability, and you will find your niche, you will do it too. You have to feel the need, and it is important that you do it, because you are capable, and it is incumbent upon you because you are the leaders, the Hazzanim. You have to make it happen. When I started writing it was *Yam-bidi-bimbom-bai*. But when I came to the word *kudsheinu*, the entire congregation was *shtum* because they could not read it! So I put in those syllables and you *all sang la-la-la-LAI-la-lai...* And finally, who does



not know the words *shalom aleikhem?* They all knew them, but then when it came to *malakhei elyon* it did not come out. But they learned it all eventually by repetition because I got them into the mood, into the *ruach*, I got them into the feeling.

There were various different ways that this could be done. Firstly, it could be done through using these syllables, these hasidic syllables. I commend you Jackie on saying "Neo-Hassidic" because yes, I agree, mine is an American version of hasidic music. The composer creates a syllable that people can sing along on, *Yam-bidi-bambam* or *Lai-lai* or whatever it is. The second way is to do it antiphonally. You can create music that brings a response, for example *Na'aritskha*. If you do not know it yet, you will!

Na'aritskha ..

Audience: Na'aritskha.

Zim: Venukdishkhu..

Audience: Venakdishkha..

Zim: Cut. You do not have to do anything, it comes by itself. Give me an A minor.

Hasidic! Listen:

Vehu Yushmieinu.. .lih 'yot..

Audience: Lih 'yot

Zim: Lakhem..

Audience: Lakhem..

Zim: You have got the idea. Back, forth, back, forth. I am giving you some peppy melodies. I can sing louder! I wanted to wake up the congregation and make everybody feel alive. These things can also be done in very easier-type sounds, very melodic, very slow. This is what I felt was important when I started doing these melodies and creating for people like yourselves, for the nineties. Now there is a new word and everybody is talking about it, what is it called? "Spirituality". Oh yes, we cannot forget spirituality. And "participatory", the new thing. Twenty years ago I started "participatory". It is not new- it is just that you have to make it happen, in your own synagogues. Yes, I was in South America last week! I had 120 children on stage in Rio, in Sao Paulo there were 85 children on stage - only for 20 minutes. Here in America I do concerts only with children because they are our future and you have to get them, draw them out, give them something that they can associate with, give them something that will make them say "I like it". They may not be able to do the Hebrew words right away - you think they can read in Hebrew schools?! You know that they cannot, they start. The Day schools? Possibly. So - "participatory".

I wrote a few things for Friday night that I would like to share with you - a completely different style, but it is participatory. I took away all the lalala's, I took away all the *Yambidibambam's* because I did not want *Zimbidibimbam* anymore. I just wanted to see if it would work as a refrain. So I created a new Friday night service, it will be available from Tara a little later. It is still in the writing stage, it will be for SATB, SAB and solo with chords.

What made me write in this fashion, a different style completely? I am going to ask you to participate again, only on the refrains, along with Alisa Pomerantz, Elaine Shapiro and Marty Leubitz. You know, on Friday night we have the *Hachama meirosh ha-*

ilanot... I put another setting to it. It is probably completely opposite from what I have done up to now, except for the **Avinu Shebashamayim** that many of you do - this is a little bit more arty, but it has a little bit of a refrain again, but a refrain that will make your congregation part of you and your service...Yom Zeh Le-Yisrael is another way to start a Friday night service.

Shalom **Rav** is in a little different style, it is something that I feel is still participatory, but people can still get to hear the words, to repeat them.

Many of you are thinking of writing and doing your own thing. Marty Leubitz showed me his own melodies that are gorgeous - they should be out, they should be done, they are beautiful. Many of you have that ability. Do it for yourself and do it for your congregations and do it for the children, because they are our future.

Hazzan Jacob Mendelson:

Yasher Koach, Sol. I think that was an honest representation of our Sol Zim.

I want to introduce to you Debbie Friedman. Debbie in her own way has somewhat revolutionized the music of the American Synagogue single-handedly. Certainly in the Reform movement it has swept the country and it is taking its place in the Conservative movement as well. She was born in Utica, lives now in San Diego. I understand she is making plans to move, in the very near future, to New York - lucky us!

She began writing in the early seventies and I have to be honest with you, it is not always easy for us as human beings to deal with something that is new. I have been on the faculty of HUC since 1978. When her music began to be performed in practicums by the students - you know how they do it at the HUC, after the presentation is over, the Nusah presentation or the practicum, they would go downstairs and have a little lunch and there is a critique....People get up with different opinions and they slug it out. Debbie, let me tell you, you were the object of a couple of slugfests at the school in the early days, because it was new. All of a sudden there was a folk element being introduced into the liturgy of the service, and to some of us that did not sit so well. But I must tell you that with Jack Mendelson in 1995 hardly a Shabbat goes by when I do not do her L'dor **Vador**. Her Oseh Shalom is done beautifully by my congregation, not to mention by my son who does it with us when Frida and I do concerts. There is an honesty and a sweetness to it. I must tell you, just to give you an idea of how it is catching on: I have a new Rabbi in my congregation, his name is Gordon Tucker, I respect him very much, he is a man who is also a Baal Nusah and a tremendous scholar. When he auditioned for the pulpit last March on his **probe**, in his sermon he talked about Debbie Friedman's **Mi Sheberach** and what it meant to him. I would like to introduce Debbie to you now and she will tell you a bit about herself and her musical background and how she came to write this music. It is my pleasure to introduce to you Debbie Friedman.

Debbie Friedman:

I first want to thank you for inviting me to be here. I do not know how to tell you how honored I am to be able to share this time with you. It is a little unnerving I have to say, because I am sitting in the presence of such wonderfully, powerfully, gifted people



and really I do not want to talk too much because I do not think my music is about talking.

A couple of things happened that started this whole process for me. First of all, I was sitting in my congregation in St. Paul, Minnesota when I was young once... It was about twenty-three years ago, I was sitting in my congregation in St. Paul and I realized that the whole service had gone by and I had not uttered a word and I had not sung a note. The choir was singing, the Rabbi was talking, I was totally passive and something was missing. I went there looking for something, and I was not sure what it was, but I knew that there was nothing to be had there. It was not until a couple of weeks later, when I was on a bus, that a melody came to me. I was not gifted at writing words, I did not think that I could do lyrics. I decided to put it to the words of *V'ahuvtu* in English, which in the Reform movement was one of the most central things. We did the *V'ahuvtu* in Sunday school, in Saturday school, whatever- we always did the *V'uhuvtu*.

I had participated in a retreat at Kallah a few weeks later and asked my friends, "Do 'you think I should teach it?" This was a group of kids from the Pennsylvania Federation of Temple Youth who used to get together and have "Creative Services". It was as if they would take the pieces of paper that have the part of the creative service on it, throw them up in the air, and however they fell they would put them together and that was the order of the service. There was no rhyme and no reason but we did not know any better. We had no education about how the nusah went. We had no information as to the structure of the rubrics. Nothing. And so we took these songs and we took these prayers and we put them into the service and we sang You've Got a *Friend*, and we sang Peter, Paul and Mary songs, and *Leaving on a Jet Plane* - I guess for the closing prayer! I guess maybe it was Shacharit and they were saying, "All my bags are packed, put your tallis and tefillin away" and that was it. I am embarrassed to tell you that we did not know anything.

I did not know that Elohai Neshama existed until about nine years ago. I did not know that *Asher Yatzar* was around until about six years ago. And what happened is that I realized I cannot stand before you as a composer or a musician. It is true that I write music, but my response is really to the liturgy. I have this passion to make the liturgy come alive, to have it take on some kind of life that will then be transmitted, and share it with the people who, like me, came from not knowing anything. It is not that I do not believe in nusah or the concept of nusah, because I think nusah is essential; but I have a different problem. I am thinking about 72% of the people in Los Angeles, California who are unaffiliated, who have no connection whatsoever to Jewish life, to Jewish anything, and who want nothing to do with Jewish life or Jewish anything, and largely it is for those people that I want to write, but not only for those people. I cannot get them to come in through the door and ask them to daven and use nusah and use Hebrew when they have not got a clue as to where God might be - not in their lives and not in their synagogues and not in their homes. And so basically I have to tell you that I write the music and then - whoever should chose to take it on, it becomes their own, it is not mine.

I feel like our jobs are to be Shlichei Tzibbur. We are the messengers. And whatever it is that we can do without compromising the essential elements of the text, however we can teach the text to help people come in, to feed them and then introduce

them to the next step, to nusah, that is what we have to do. We cannot run before we can walk.

I have a few songs that I want to do with you basically because I would really like to hear what you do with them - you are so alive and so full of the music. One of the things that I do is, when I go to a congregation I teach them the refrain of something, for instance in the Modim I would teach them the refrain *mei-olam kivinu lakh*. They learn it and then I would ask them to sing the melody that they hear in their hearts, in their souls, whatever, their melody, their song that talks for them, that speaks for them, so I am going to do the same thing with you.... easy!

What I do is not what I do. What I do is with you and it is what you do. But without you there is nothing. There is no nusah. There is no manginah. There is no tefilah. There is no kavanah.

About 8 months ago Cantor Linda Robbins, called me and said "I need a 150th". Well, it is hard to say no to my friends... so let me teach you a chorus and then I will ask you to sing along on the verses because you will know the text....

I would like to close with the *Mi Shebeirukh* and I will introduce it to you as I introduce it when I do it. For those of you who do not know, this was written prior to anything that happened in my life, it was just a *Mi Shebeirukh*, not just though, but it was time for *Mi Shebeirukh* for whatever reasons. I do this whenever I appear before a community because I realized that there is none of us, no matter how we might deny it, there is none of us who is immune to the need for healing, whether it is R'fuat Hanefesh or R'fuat HaGuf, we all need it, and, I have to say, particularly you who are clergy-people. Oftentimes we who are standing before communities become the targets for all kinds of *meshugas*, for all kinds of transference, for all kinds of inappropriate behavior and it is hard. It is also that we have to minister to people who are ill, people who are dying, people who are hurting, and it takes from us and we need replenishment; and none of us is getting younger Acknowledging our movement into older years, we know we need healing; so for these reasons, for the reasons that we are afraid to ask for blessings of healing, of well-being, some of us; too embarrassed to ask or maybe too vulnerable to ask, I would like to sing the *Mi Shebeirukh* for you. I do not want you to sing with me, I want you simply to receive, and then I will ask you to please join with me- I will call out the words- and hold in your minds or your hearts the name or names of those people who you know might be in need of healing. As Jack said I was born in Utica, New York. I am not a native Californian, therefore if you do not know what to do with your hands and I ask you to reach out to the person next to you, you will know that it is not a California thing....

Hazzan Jacob Mendelson:

Thank you so very much Debbie. So nice to meet you finally.

Our last composer is Charles Davidson.

I spearheaded a drive to commission Charles to write a Hallel service for Yom Ha-Azmaut and which would be appropriate for any occasion on which you say Hallel. Charles is the Cummings Chair Professor of Nusah at the Jewish Theological Seminary, He is a brilliant man, an eclectic composer. He is classically trained but he also writes



beautifully in pop and jazz style and is one of those types of guys, if you remember the old Jack Paar Show - I was going to say he reminds me of Jose Mellis - remember Jose Mellis?

I have known Charles Davidson since I was a little boy. My brother Sol was always a champion of his music. I remember when he wrote *The Dialogue With Destiny*, one of his earlier compositions. I used to take the train to Long Beach for the rehearsals. My brother had a chorus called the Ronim Chorus and I sang alto, I sang soprano, I sang tenor, I sang bass, I was a shlepper. Some of my fondest memories were of those times of singing that music: *Im Tirtzu · ein zu agadah*. I will never forget the first time I heard that melody, the hair stood up in the back of the nape of my neck. Charles' music can have that effect.

As I said before, his style is eclectic. I think he is basically a classical composer but he feels very comfortable in a jazz idiom. He is the first composer of a jazz service in this country I believe. Charles Davidson wrote the first American blues jazz service. I am proud to say that many of his compositions were commissioned by my own brother, Hazzan Solomon Mendelson in Long Beach. *A Time for Freedom*, one of his landmark compositions based on the trial of Anatoly Sharansky, was also commissioned by Sol. I had the great honor of portraying Sharansky in the world premiere and for Sharansky himself in Tel Aviv. His *I Never Saw Another Butterfly* is one of the great compositions by American Jewish composers. Lazar Weiner, who as you all know did not give away ice in the winter, was at a performance of the Columbus Boy Choir singing *I Never Saw Another Butterfly*. I saw this with my own eyes - when it was over he started to cry and he embraced Charles Davidson and I could not believe it, because I never heard the man give a compliment in my life. He was so moved.

I recently had the great honor of doing my first commission in my life, and following in the footsteps of my mentor and brother Sol there was Charles Davidson. I asked him to write a Hallel service for Yom Ha-Atzmaut and eight other congregations have joined in with me in the commission. I did the world premiere this Yom Ha-Atzmaut. I asked him to do it in the style of his enormously successful and wonderful *Hush of Midnight* Selichot service. If you have not done the *Hush of Midnight* Selichot service - shame on you, that is all I have to say. It transformed my congregation. Nusah, total congregational involvement, accessible music. We asked him to write the Hallel in the style of *Hush of Midnight* using Israeli themes, and boy did he succeed! We did the world premiere May 3, Yom Ha-Atzmaut. We had 350 people in the shul on a Wednesday night. We had a rock band, two guitars, percussion and keyboard, and the music was just instantaneously learned by the people who had never been to any of the rehearsals. About 100 of them had never been and the other 250 knew it because we had taught it to them over the course of a month. It is my honor and privilege to introduce to you one of my heroes, Hazzan Charles Davidson.

Hazzan Charles Davidson:

It was not me, you were talking about somebody else! Thank you. I am sorry I missed Sol, I apologize. I am very happy to have had the spiritual experience of listening to you, Debbie - do you remember I met you 20 years ago?

I would like to talk to you for just a few minutes today about our history as a people and our adopting musical styles and other things from the cultures in which we found ourselves.

You know that using popular tunes from both Jewish and non-Jewish sources is a phenomenon that dates back to very ancient times. From the headings of some of the Psalms we have found out that the Psalms were sung to melodies which people knew - they were able to take the texts and set them to the tunes. As far back as the Second Temple, scholars disapproved of the use of Greek songs in the sanctuaries of Israel, In our time today perhaps the most striking and recognizable adaptation of this process of setting sacred texts to popular songs has occurred in Israel, where *Yerushalayim shel zahav* has been adapted to the Kedushah and the Kaddish is sung to an Arabic hit-song *Ya Mustafa*, also well-known in its French version as *Cherije ruime*. Because of the popularity of these songs they have achieved instant success. This practice is called *contrafact*, that is, you bind a different text to an already-known melody.

Sometimes there is a problem when a metrical poem is set to a tune where it does not fit, or where prose is set to a tune with a steady beat. This happened frequently in the Ashkenazi tradition where German, Bohemian, Polish and Russian folk materials were adapted to the synagogue service. In the Sephardi tradition, Jewish poets and payetanim actually went out and looked for well-known Arabic melodies to which they set poetry in the same meter. The attraction to rhythmic music is one we all share as human beings, and rhythmical music once established is very hard to get out of.

In the fourteenth century the great Jacob Levi Mollin, the Maharil, the greatest Rabbinical authority of his time, cleaned up the music that was in the synagogue. He sanctioned the old tunes as opposed to the new ones and yet within the next hundred years people who mingled the whole week with gentiles and came back to their ghettoized communities on Shabbat demanded that their hazzan sing the tunes from the outside world to religious texts. All of this to the great dismay of Jews with different sensitivities and despite the protests of rabbis.

In the beginning of the sixteenth century complaints were leveled against hazzanim who introduced tunes from the secular world. For some, these new tunes aroused opposition merely because they were different and new, but perhaps in the old songs there was something that the Jew recognized, be it biblical trop, or nusah or Misinai motifs. An interesting complaint in that same century was that hazzanim introduced music for prayers which did not have a history of being sung.

In the seventeenth and eighteenth centuries rabbis and also some cantors complained "Hazzanim in our generation transfer tunes from the secular to the sacred". You know that many of these secular and foreign tunes are now accepted as traditional. For example, melodies such as *Muoz Tzur*, *Eli Tziyon*, *Lecha Dodi* for sefirah and others whose extra-synagogal origin is well known, have all been accepted. As to participation, congregants have always had an innate desire to be part of the music of the service.

In the traditional East European synagogue of the twentieth century how was this participation expressed? It was expressed through audible congregational chant. This impassioned davenen was highlighted by the cantorial song. Both the hazzan and the con-



gregation knew which parts they had to play and they played them. The kahal sang short passages of melody with the hazzan in between the recitative passages, and this happened without stopping or interrupting the kavannah, the concentration and the flow of the service. There are many examples of these very short, four-bar or six-bar tunes which were often sequential and obvious. Such phrases are found, for example, in the *Kudsheinu* of Katchko, the *Vehol Ba'ei Olam* of Shlisky, and in the works of Ganchoff and Moshe Koussevitsky and many others. These tunes satisfied the requirements of both congregation and hazzan but with the lessening of synagogue skills in our time this partnership has eroded if not disappeared.

In the early decades of the twentieth century, congregational tunes began to appear, some by Conservative composers which were based upon Nusah and others, notably by adherents of Young Israel, which were mostly in a rhythmic minor. So we see that our synagogue history is replete with the incursion of secular music styles, and we have a record of their acceptance on the one hand and their rejection on the other hand, both by rabbis and hazzanim.

Where do we stand now in an era which bespeaks musical change that some of us champion while others prefer a more traditional approach? I have exactly eighteen minutes of music from two selections to play and I hope you will be patient. What I have tried to do in these two pieces is to combine cantillation, Nusah and Misinai tunes in some kind of a format which is non-interruptive. The first from *Hush of Midnight: An American Selichot Service* which I wrote in the 1970s. It is an hour-long service of music in constant motion, uninterrupted by speaking or congregational readings. The congregation is taught how to participate through out-loud davenen and the singing of some songs in English. The Hazzanic connection is the traditional Nusah for selihot. The American secular aspect is in the instrumentation and the rhythm. This is a service written for congregation and Cantor. The Hazzan is Hazzan Raphael Edgar.

It begins with a minor triad which is musically the uniting figure, and it leads to responsive *Ashrei*. In the *Ashrei* the cantor does what he does - the music continues and he improvises in a certain style....

I will conclude with several short excerpts from a service written in 1966. It is a jazz-blues service called *And David Danced*. It is not written for congregational participation, but is an expression of mine to try to combine Jewish and American musical elements. It begins with Shir Ha-shirim, which reflects the custom of its recitation on Friday afternoon. Trop is the Jewish element, the harmonies and instrumentation are American. The performers are the Interlocken (Michigan) Stage Band and the Cantor is Richard Botton....

I would like to leave the microphone with three questions for you to think about. Do synagogue musicians have any obligation to add creatively to the service? Shall we draw inspiration from secular cultures or not? How do we legitimize new music?

Thank you.

Hazzan Jacob Mend&on:

Ladies and gentlemen, we have a very important short question and answer session. Before we do that, I have one thing to say. As long as we are talking about American influences in Jewish music I think it should be noted that just a few months ago we lost a great giant. We remember and we note with sadness the passing of Rabbi Shlomo Carlebach because his music was pervasive throughout American synagogues and a great contribution was made by him.

Now, I would be happy to open up the floor for questions for any of our guests.

Question from the floor:

I would like to address this to all the composers. When you look back at the things you wrote when you started composing versus the things you are writing now, how do you think you have grown and changed?

Sol Zim: I think we all have to grow and we all have to change with what we see. We as Hazzanim and as leaders have to keep our eyes open as to what is going on in music around us, and change accordingly, because we do not want to lose the people, the **amkho**. We have to stay within the limits of the nusah. Now everybody has a different style. That style has to be infiltrated into what is going on. Yes, I feel that I have changed ... I could have always been very "artsy". I could have always done very legit stuff because that is what I grew up with, but I felt I had the calling to involve people, to have people "be part of..." So "participatory" is what I chose, and I chose to forego being more classical. Yet now at this stage in my life, yes I enjoy writing a little bit more creatively, with different types of chords, not the I-IV-Vs, making it a little more interesting for those who are listening but yet making sure that we do not forget the rest.

Debbie Friedman: When I started writing I did not know anything. I did not know the liturgy, I did not know the text. But composing the music, actually having to write the text, knowing that I had made mistakes, inspired me to go and find out what is going on and what it is all about, because I did not want to be unauthentic. But another thing that happened too is that once I began to understand the text it started to take on a life of its own and then it became a source of comfort, as something that I would use in my life that would help me get through certain difficult times. So that is how it has changed for me - it has become more alive and I study more, and I always check with the Rabbi before I write anything!...

Hazzan Mendelson: Just one note - our colleague Nathan Lam has commissioned Debbie Friedman to write a Friday night service in nusah which she has accepted and is now doing.

Hazzan Charles Davidson: I have become increasingly aware of the void in synagogue music in America mostly because of the two wonderful musicians and composers with whom I am sharing this morning. What I mean is that when I see the popularity of the songs which they write and their appeal to people, I try to find more of a combination of accessibility with traditional elements than I used to.

Hazzan Mendelson: Tova could you help me out here for a second, I want to give an example of what Charles Davidson has done recently. If you could give me a D



minor vamp in 3/4 time... This is one of the instructions in the Hallel service: he writes on the top of the page "DAVEN". Everyone say "Hashem zecharanu" in your own way...OK, you get the idea. That was one of Charles' answers to the void of davenen. Charles, do you want to say anything about that?

Hazzan Mendelson: I will tell you something - when you hear five hundred people doing that it recreates the old murmurei of the shuls of old, and that was what was so exciting about that particular thing.

Speaker from the floor: I really want to offer my congratulations and thanks to these three people. I, for one am a recipient of all your music. Charles, whom I have known from school days and as a colleague- his music has enhanced my synagogue over the years with every piece that he has written including the ***Hush of Midnight***. Sol, I do not know what our youth chorale would be without your material. Debbie, it is a thrill to meet you this morning. Everything that ***you*** do - ***the Halelyyah***, the ***Mi Shebeirakh*** I use in a healing service - I use with my congregation and we are really in your debt. The three of you - we thank you tremendously, please continue.

Question from the floor: This is for all three composers. Please - as you continue working on new stuff keep in mind those of us who do not use any sort of musical accompaniment. We would love to use your music but much of it does not work without piano or guitar or organ. We desperately need stuff that will work a cappella...

Hazzan Mendelson: I have an answer to that, my answer, I am not one of the composers. You would be surprised how this stuff works without musical accompaniment.

Debbie Friedman: Try the ***Mi Sheberakh***.

Hazzan Mendelson: I did Charles Davidson's ***Hallel*** during Pesach before the premiere because the congregation knew it. It will work beautifully without the accompaniment and the same goes for Debbie's music, as when my children's choir sings Sol's ***Ledor Vador***. But your point is well taken and it would be nice to have more music written for a cappella services.

Question from the floor: This question might keep us through lunch so please make very quick answers! What is the importance today of creative liturgy and of new music? What is the importance of keeping to a nusah and to a liturgy that the kahal for the most part does not know or does not understand?

Hazzan Davidson: Because ***we are shomrei nusah***, that is the simple answer. If we do not keep it alive then it is gone.

Sol Zim: I think it is incumbent upon us to keep it alive, I said that before. I think it is up to us again to teach, beginning with the children, with junior congregation, and to keep nusah alive. Whatever melody you do, whether it is any one of the melodies that you have heard this morning - and they are all very usable, extremely so- I think you have to make sure that you as a hazzan sing only a portion of that melody and continue with nusah, which we all know and for which we have wonderful repertoire. Let's use nusah!

Debbie Friedman: What I found is that once people have a basic knowledge, once they become articulate in Hebrew and once they are comfortable, they can switch back and forth. Sometimes if I am teaching a course in nusah, I will take a group of people and I will start a conversation like this (*chanting on the tones mi-la, mi-sol*) *and-ask-them-to-participate-with-me-until-they-get-the-melody, then-they-respond, but-they-do-not-know-that-they-are-singing-nusah-until-we-tell-them-what-they-are-doing.* *And-when-we-tell-them, they-get-very-excited, and that-is-the-end-of-my-story!*

Comment from the floor: Debbie, I think you answered the last question twice. Once just now and once in your talk. On HazzaNet you may not be aware that there was a lively discussion of your artistry. There are many people among our colleagues who have been resistant to some of the things which you have done and I thought that your presentation today was stunning, but it was so heartwarming to hear you describe how you are thinking about the 70 percent, I think it is, of the people who know nothing, who have no connection with the synagogue. Your mitzvah is to establish a connection with them, to bring them into the synagogues where we then have the opportunity to follow through with what we are doing ourselves. Much of the talk which we heard yesterday, about the present and the future of hazzanim, is based on looking around us, seeing something positive in everything which is happening. The three composers here have very different visions but each one of them has something that each one of us can take into our own approach to the liturgy and to Jewish life. I am just thrilled especially by Debbie's presence here today, which I think is a tremendous statement about the way that we can reach out across lines, across movements, across styles. I think it was a very brave and wise decision to invite you, the best thing which I have experienced in a number of years at conventions which are always wonderful. Thank you.

Hazzan Samuel Rosenbaum: I too want to join in the paean of gratitude and thankfulness to all three, two of whom I have worked with and known for over forty years, and one whom I just had the pleasure of meeting. For Debbie I say - I do not know you well enough to bless you but I do know you well enough to hope for the very best for you, and that you will continue your search, so that you will find the comfort that you have given me. As for Sol Zim - someone who already has done the things that we are striving for, perhaps some of us not ready to take it and others of us who gobble it up. And Charles' music of course is in a world all of its own. We have worked together on three or four works - I do not remember how many now - and it is always a pleasure to work with him, and to find the new sparks. I think after today, just as in my own small art I have found some new ideas for myself, I am sure that he has found some new ideas for himself. So leave it to the people who have proven that they are creators, and let them continue to create - some things you will like and some things you will not like.

But why do we need nusah? For the same reason that we need art galleries, and museums and so on. But we do not want it to be a museum piece, we want it to be a living art gallery.

Debbie Friedman: I have this one last thought that I want to share with you. You know, when I walked into this room you were not singing to me, you were looking and you were watching. It was your faces and your warmth that put me at ease and made



me feel like I could do what I could do. I want to say that while nusah is very important and synagogue music is very important and liturgy is very important, what is most important in my mind is people having the opportunity of touching you and being touched by you in a realm outside of the sanctuary. What you have to give and what has brought you to your hazzanut, is your love for music of course, but that *shlichei tsibbur* issue, that reaching out to people and helping them to feel like human beings who belong - that is really the bottom line, because if you sing beautifully but you act like an *am-ha'rets*, it makes no difference. I can sing off-key, I can be totally hoarse, but I know that I want to be one of the amkha and I want to reach to you and I want you to reach back. That, I think, is really the bottom line, where hazzanut and tefillah really begin.

Hazzan Abraham Lubin: As I was listening to the three presentations, the different styles and attempts at reaching today's worshipers, it reminded me of the little story that is told about two hasidim who come to the Rebbe. One hasid makes a whole argument about the issue and the Rebbe says "You are right" and then the other hasid gives the exact opposite argument to the Rebbe, and the Rebbe says "You are right". A third hasid standing on the side and observing all of this says "Rebbe, how could they both be right?" He says, "You know, you are right!" My first point is, one does not necessarily preclude the other. Number two, as was pointed out by Charles Davidson as he surveyed the history of Jewish music and how nusah and misinai evolved and so forth - it is true that we have borrowed constantly; and what will become an extension of nusah a hundred or two hundred years from now I would not want to be one to predict. **Maoz Tsur** that we sing on Hanukah may not come from an ur-tradition or great authentic Jewish source - nevertheless would anyone dare to say that it is not traditional to sing **Maoz Tsur?** And then, of course, we have the version of Marcello which is a transcription of a Venetian synagogue melody of the 18th century - who is to say which is more Jewish? Let me just conclude my reactions by saying there is an expression **mitoch shelo Zishmah ba Zishmah** - begin with that which brings in the person who is totally outside. We have talked the other day about the issue of Jewish continuity, that -what was it? - in Los Angeles 70% do not belong to synagogues or a temple or anything. If you somehow are able to find some kind of a tool that brings them back a little bit, once you have taught them the alef you can go on to the **ber**, but to get all the way to the letter **taf** is a life-long process. I truly believe that in whatever way, so long as it comes from the heart, it could penetrate another heart, and let time decide how it percolates and how it becomes another extension of nusah, and whether it is going to be nusah or not. But we are not here to judge this minute, it is not fair to the music.

**Cantors Assembly
48th Annual Convention
Wednesday, May 23, 1995 3:00 PM
The Hazzan as Composer**

Hazzan Benjamin Maissner, Chairman

From the Works of Hazzan Paul Kowarsky

Yism'chu	Hazzan David Lefkowitz
Kad'sheinu	Hazzan Paul Kowarsky
Birkat Kohanim	Hazzan Paul Kowarsky
Sh'ma Yisrael (K'dusha)	Hazzan Efriam Sapir
R'tzei Um'nuchateinu	Hazzan Hesh Meyersdorf
Ein Kamocha	Hazzan Benjamin Maissner
Mimkom'cha	Hazzan David Lefkowitz
Al Hanisim	Convention Chorus

Convention Chorus
Hazzan Benjamin Maissner, Conductor
Hazzan JoAnn Rice, Accompanist

‘Shirat Shabbat’

A Shabbat Morning Service by Hazzan Jerome B. Kopmar

Hazzan David Feuer
Convention Chorus
Matthew Lazar, Conductor
Tova Marcos, Accompanist



Workshop: The Hazzan as Composer:

From the Works of Hazzan Paul Kowarsky and

“Shirat Shabbat”: A Shabbat Morning Service by Hazzan Jerome B. Kopmar

Chair: Hazzan Benjamin Maissner, Toronto, Ontario

of Hazzan Paul Kowarsky:

Hazzan David Lefkowitz, New York, NY

Hazzan Benjamin Maissner, Toronto, Ontario

Hazzan Hesh Mayersdorf, Downsview, Ontario

Hazzan Efraim Sapir, Willowdale, Ontario

Convention Chorus

Conductor: Hazzan Benjamin Maissner

Accompanist: Hazzan JoAnn Rice

Participants in “Shirat Shabbat”:

Hazzan David Feuer

Convention Chorus

Conductor: Matthew Lazar

Accompanist: Tova Marcos

Hazzan Benjamin Maissner:

For those who do not know, I am Benny Maissner from Toronto, the colleague of

Louis Danto

From Toronto,

Who sings bel canto

Pronto!

It is really my pleasure to introduce this program this afternoon and to share this session which will be in two parts: the creativity of our own Hazzan Kowarsky, my dear friend and also my neighbor a block away; and then Cantor Kopmar's *Shirat Shabbat* as the second part.

We in Toronto indeed are very blessed - we are not the she 'eirit hap 'leita and we are not 25 years behind the United States. I think that we are ahead of the United States in many respects. It is said that Toronto is the Vilna *lehavdil* of the later part of the century. We have a talented group of Hazzanim who are not only "stars" but a very creative group of Hazzanim. Toronto synagogues, Orthodox, Conservative and Reform, are steeped in traditional Hazzanut.

Paul Kowarsky came to Toronto a year after I arrived and took over at the Beth Tzedec synagogue, perhaps the largest and most beautiful synagogue in North America.

Paul is a gifted composer of Hazzanut in different styles. Paul has a flair for melody and a deep passion for traditional Hazzanut and the preservation of this kind of tefilah and ambience of prayer, which I myself grew up in Israel hearing and experiencing. Over the last decade at least, we have been fortunate not only to have gifted Hazzanim, but also a very active group of Cantors, the Toronto Council of Hazzanim. Under the aegis of the Council of Hazzanim we have published many, many books: recitatives, choral renditions, and preservations of great masters like Shlomo Mandel and Srebmik. You can either buy them here or you can fill order forms. There are also popular books called Encore *Duets* arranged by Charles Heller that are written for two voices and accompaniment.

But particularly we take pride in this session on the Creativity of Paul Kowarsky. In 1990 we published his first volume, and only recently we published his second volume. All the music that you will hear of Paul today is printed in these two volumes. All are arranged by a very gifted composer, in fact the choir director at Louis Danto's Synagogue, Charles Heller, with the exception of the *Shema* which is arranged by a very famous and gifted Canadian composer by the name of Sid Robinovitch.

And so without further ado, because I am to conduct this session, I would like to also thank ahead of time JoAnn Rice and her beautiful group of young, talented musicians. I was once told to never apologize for what you do best so I am not going to tell you how good or perfect they are going to sing. Obviously there are pressures at conventions, logistics problems and air conditioning and dryness and vocal strain from cracking jokes - you know we are all under the same roof.

The printed program is not in the order in which we will perform the pieces. Paul and many of us put the order with a particular reason behind it but unfortunately even that has to be changed. Paul Kowarsky is indisposed, he has bronchitis and he chose not to sing, and because of the lateness of the hour we cut one number out, the Birkat Kohanim. I shall do the Kadsheinu. For the pieces that I will be singing, another friend of mine, a talented gifted musician, Hazzan Jerome Kopmar is going to conduct the pieces for me. I will be the *kol-boynik* because I will do conducting and singing and directing and keeping it all under my invisible baton. I even put on my tie, **my tie timloch be-Tsiyon.**

So choir please, the Cantors' Institute Chorus, come up. JoAnn will play the piano for **us. Hazzonimlekh** this is an informal session, just relax, enjoy.

The first piece, *Kadsheinu*, has a melodic, happy Hassidic flavor and the second one, *Retsei Vimmuchateinu*, is a real full-fledged recitative and will be sung by Hazzan Hesh Meyersdorf....

The next piece, **Yismechu**, is a light number to provide variety. You can hear it in stereophonic delay: At 11: 15 you can hear it at Beth Tzedec and at 11:22 at Holy Blossom. It will be sung by Hazzan David Lefkowitz.... Our next piece is **Shema Yisrael**, sung by Hazzan Efraim Sapir...

This music is not like a Midrash or Rashi - it is what you will actually hear still in Toronto in many, if not all of the Conservative synagogues and also in the Reform, surprisingly.

The next number is **Mimkomcha**, again sung by Hazzan David Lefkowi tz...
For the **Torah Service** I will be the soloist....



The last number is *Al HaNisim*. I will invite all of my colleagues that participated in this first part of the concert to come up. And of course you all can join in because it is a lively, beautiful melody. Before we do it, I want to thank Hazzan JoAnn Rice and the chorus, they cooperated beautifully, they sang lovely and they looked at me all the time...

For the Second part of the Concert, here is our dear colleague and personal friend of many of us, our beloved Jerome Kopmar...

A Holocaust Observance

Excerpts from the Oratorio Yizkor

by: Sholom Secunda

Text by: Hazzan Samuel Rosenbaum

Participants:

Bianca Sauler Bergman, Soprano, Neponset, New York

Hazzan Melvin Luterman, Tenor, Baltimore, Maryland

Hazzan Stephen Texon, Baritone, Aventura, Florida

Convention Chorus

Conductor: Hazzan JoAnn Rice

Accompanist: Joyce Rosenzweig

Hazzan Samuel Rosenbaum:

As it happens, today would have been Sholom Secunda's 92nd Birthday. Strange the way things work out. I thought it would be appropriate to spend just a moment or two to tell you how Yizkor came to be.

In 1967, in the middle of the winter Sholom called me (he and I had an association dating back to my twelfth year) to tell me that he was going to Europe; that he wanted to see for himself what happened there. He went, and came back a wild man, not only because of what he saw - those atrocities he was prepared for in a sense - but because, as you know, when a great tragedy happens like the one we just saw in Oklahoma City, the people most concerned with it, and the people who survive, almost to a man, or to a woman, try to block out the terror that they lived through. In 1967, we were still in that mode, the period when survivors and the rest of the world did not care to talk about the Holocaust. Even the survivors themselves, the victims. You would think they would have wanted to shout out what had been done to them. Instead, they crept into their own shells of memory and did not talk about it, either at home, or to their children, or to anybody. That was part of a period of twenty years when very little, except by a few writers, came out from the very people who were most concerned. And that bothered Sholom and he said, "We have to start talking out about it and singing about it!"

I said, "How can you sing about it?" He said, "Jews always sing at Yizkor, at sad as well as at happy occasions. Let us write a work that will sing about history's greatest tragedy."

This was in April. In June, we went to Cape Cod, which was our custom at that time, and I sat down, and out of the pain that he had described to me, and the reading I had done — mostly in the Yiddish press — I wrote the text for Yizkor.

In order for you to understand what the chorus will be singing tonight, you should know that it is a part of a movement from Yizkor. I am going to read to you several small sections so that you will get some feel for the nature of the work. And if there is anger in it, half of it at least, if not more, was inspired by Sholom's righteous anger; not only at the survivors for their silence, and not only at the Nazis - mostly this anger is directed to God:



In the silence
You can hear
The sighs of the serafim
From high above the firmament
As Levi Yitzhak,
Once of Berditchev,
Fills the night with his pleading:

Master,
Why?
How can a father
Torment a blind child?
Is not a blind child
Still a child
To his father?

Whom does Man seek
In the dark?
You!

And when he stumbles —
And falls
From whom does he
Hide his face?
From You!

When he is hurt
To whom does he turn?
To You;
only to You!

And you —
Wrapped seven times in blue,
Reigning in glistening glory,
You sat
Obstinate
And waited!

For what?

Could you not see
The black of their night?
Could you not hear

As they cursed their day?
Could you not feel
How each stone
Burned
To tear itself
From the hell of earth
up to You!

And you —
Had nothing to say?
At whom were you angry?
Whom did you spite?
Great,
Powerful God!

When there on earth
Someone cried
You stuffed your ears
And never heard
The weeping of the stars.

Did you not suffer too
In their pain?
How long could you play
At eternity?

Therefore,
I, Levi Yitzhak,
The son of Sara
Of Berditchev — that is no
more —
I call you to judgment!

When a Jew
Drops his tfillin —
He picks them up
And atones
With a kiss.

Father!
Ephraim
Your precious son,
Your beloved child

Fell on the road up to You. —
Where was your kiss?

And, Father:
You are wise.
You knew
How and why he fell.
The road to you
Is up-hill —
Up-hill —
Long and burning.
Flame and smoke
Bar the way.
Was Ephraim,
Blind and stumbling,
Not still your beloved son?
Were You
Not still His father?

The Holy One sits
And shivers.
He does not hear
Nor answer.
And His tears flow
Moistening the stars
With His weeping.

Slowly —
0, so slowly
The earth warms,
Dryng the tears of the night.

It was ever thus
And shall so be:
We buy the day
With the night.

They,
The slaughtered six million,
Bought for us this day.
Without their awesome agony
We should have all died
Shamed,

Unconsoled,
Unavenged.

Not for the amusement of their
captors
Did our blind Samsons
Shake the turrets of heaven.
But to right a terrible wrong! —
To punish unspeakable evil!
Not for now —
Not for then —
But for all forevers.

It is time for Yizkor
A time to remember!

We shall remember!
For it was they,
The slaughtered six million
Who charged us
With remembering!

For remembering
Was the pact
They sealed with us
With their death.
Whosoever will forget —
We,
Jews,
We shall remember!

It is time for Yizkor
Remember!



Tribute to Hazzan Moshe Ganchoff on his 90th Birthday

Hazzan Jacob Mendelson and Hazzan Robert Kieval

Hazzan Mendelson:

When we planned this I promised Moshe that I would not embarrass him too much by going through a whole history because we know he does not like it when we call him "Hazzan's Hazzan", "Dean of Cantors" and other glorious things. But we all know that there is only one Moshe Ganchoff... plays **recordings of Habeir Mishamayim and Ki Keshimkha**

Hazzan Kieval: We know that besides being a great hazzan he is a terrific human being and friend, and our children love him and we love him.

Hazzan Mendelson: I would like to recognize at this time Peggy who has been at Moshe's side for so many years, and what a beautiful wife she has been, and a friend to us. We love Peggy very much, we are very grateful for her.

I have so much to thank Moshe for. There is one thought that comes to mind, this is interesting. Moshe learned his craft in America, he did not learn his craft in Europe. He played little-league ball in Toledo. He's an American, he came over here at the age of eight, he's a tremendous fan of baseball - the Yankees of course- and he learned his craft right here. He pursued it and learned it in the States, using a musical siddur first - for all you people that don't believe in that! He has been a great inspiration to me. When I met him, in the early 60s, I was a raw kid from Boro Park and I learned about taste and hazzanut from him and from his dear friend Israel Alter. They were inseparable, Alter and Ganchoff, they were so close, they were right together, they trusted each other.

I'll never forget Alter's 70th Birthday. It took place in a shul in Brooklyn. There was a choir of 50 men conducted by Seymour Silbermintz, and the program was this: a pianist, a choir, Moshe Ganchoff singing Alter's music, and that's all. Alter was on the bima alone. I will never forget when Moshe sang **Mizmor Shir Leyom Hashabbat**, Alter was rocking back and forth with his eyes closed. And as Ganchoff was singing - it was an august audience, Moshe Stem was to the left, other hazzanim to the right - Morty Kula says to me, "Jackie, whenever Moshe sings I feel like we're in the Golden Age." We love you Moshe Ganchoff. I would like to call up Sam Rosenbaum for the presentation.

Hazzan Samuel Rosenbaum: The Cantors Assembly is pleased to extend its congratulations, blessings and good wishes to its distinguished colleague and teacher, the last of the generation of the great classic hazzanim, Hazzan Moshe Ganchoff, on the occasion of his 90th Birthday.

Moshe Ganchoff I haven't prepared anything but I must tell you this: I was very happy to have been involved with the younger group of prominent cantors, Jackie Mendelson, Abe Mizrahi and also Faith Gurney and many others. I was very happy for this event, I want to thank you all for coming and giving me this tribute - I thank you again and again - my heartfelt thanks.

CANTORS ASSEMBLY

*is pleased and honored to extend its congratulations, blessings
and good wishes to its distinguished colleague and teacher-
the last of the generation of the great classic Hazzanim*

Hazzan Moshe Ganchoff

on the occasion of his

90th Birthday

"When the Rabbis took leave from the school of R. Ammi - some say, of R. Hanina - they said to him:

עומך חנאה בחייך ואחרתך לח' העהב
ותקונך לדור דורים לבך יגגה חפזעה
פייך ידבר תפומות ולשונך ייחיש רועות
עפעיף" שירנו גזך עיניך יאירו במאור חנאה
ופניך יאירו זוהר הרקיע שפערתך יבשו דעת
וכלי יחתך חעלזנה מיטרים ופעריך ירוין לטפiou
דברי עתקך ימי נברכית"

May your needs be fulfilled in your lifetime, and your latter end stretch to eternity, and your hope for uncounted generations. May your heart be filled with understanding, your mouth speak wisdom and your tongue create song. May your eyelids ever be open straight before you and your eyes be illumined by the light of the Torah and your countenance shine like the radiance of the firmament. May your lips utter knowledge, your soul rejoice in uprightness and your steps hasten to hear the words of the Ancient of Days."

[Brakhot 17]



Cantors Assembly
48th Annual Convention
Concert of Hazzanut
Wednesday Evening, May 24, 1995 at 9:30 PM
Program

Yiru Eineinu	Hazzan Hamid Dardashti	s. Secunda
Shama Vatismach Tzion	Hazzan Paula Victor	A Katchko
Baruch Hashem Bayom	Hazzan Charles Osborne	I. Alter
Ki K'shimcha	Hazzan Martha Novick	A Levitt
Mimkomcha	Hazzan Avraham Albrecht	A Albrecht
Chananya ben Akashya Omer	Hazzan Aaron Bensoussan	M. Shapiro/N. Schall
Ata Notein Yad	Hazzan Murray Simon	J. Rappaport
"In Honor of Hazzan Moshe Ganchoff's 90th birthday"		
Ma Ashiv	Hazzan Faith Gurney	J. Rappaport/M. Gancboff
Lo Lanu (World Premiere)	Hazzan Jacob Ben Zion Mendelson	M. Gancboff
Tova Marcos, Joyce Rosenzweig, Accompanists		

**Minutes of Executive Council Meeting of the
Cantors Assembly,**

May 25, 1995 / Iyar 25, 5756 (Extract)

The Installation of New Officers and Executive Board Members was conducted at the Convention on Tuesday evening. Nathan Lam was installing officer who welcomed the following to their new posts.

<i>President</i>	Abraham Lubin
<i>Senior Vice President</i>	Henry Rosenblum
<i>Vice Presidents</i>	David Propis Joseph Gole
<i>Treasurer</i>	Chaim Najman
<i>Secretary</i>	Sheldon Levin
<i>Executive Vice President</i>	Samuel Rosenbaum
<i>Executive Administrator</i>	Abraham Shapiro

The following members have been elected to the Executive Council:

For three year terms:

Paul Kowarsky, Steven Stoehr, Martin Leubitz, Charles Osborne,
Stephen Texon, Brian Mayer and Faith Gurney

For two year terms:

Ron Eichaker, David Tilman and Carol Chesler